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WITHDRAWN

HOW TO PRODUCE AMATEUR
PLAYS

BY BARRETT H. CLARK

A STUDY OF THE MODERN DRAMA
EUROPEAN THEORIES OF THE DRAMA
CONTEMPORARY FRENCH DRAMATISTS
HOW TO PRODUCE AMATEUR PLAYS

TRANSLATED AND EDITED

THREE MODERN PLAYS FROM THE FRENCH
FOUR PLAYS OF THE FREE THEATER
LOVERS, THE FREE WOMAN, AND THEY! BY MAURICE DONNAY
FOUR PLAYS BY EMILE AUGIER
MOTHER NATURE, PROGRESS: TWO BELGIAN PLAYS BY GUSTAVE VANZYPE
THE FOURTEENTH OF JULY AND DANTON, BY ROMAIN ROLLAND
THE PEOPLE'S THEATER, BY ROMAIN ROLLAND
THE WOLVES, BY ROMAIN ROLLAND
THE JUDGE, BY MAXIM GORKY (WITH MARIE ZAKREVSKY)
THE LABYRINTH, BY PAUL HERVIEU (WITH LANDER MACCLINTOCK)
THE WORLD'S BEST PLAYS FOR AMATEURS
THE APOSTLE, BY PAUL HYACINTHE-LOYSON
PATRIE! BY VICTORIEN SARDOU
ARTISTS' FAMILIES, BY EUGÈNE BRIEUX
A FALSE SAINT, BY FRANÇOIS DE CUREL

EDITED

MASTERPIECES OF MODERN SPANISH DRAMA
PLAYS AND PLAYERS, BY WALTER PRICHARD EATON
REPRESENTATIVE ONE-ACT PLAYS BY BRITISH AND IRISH AUTHORS
MORNINGSIDE PLAYS
JURGEN AND THE CENSOR
HONOR, BY HERMANN SUDERMANN
GREAT SHORT STORIES OF THE WORLD
THE APPLETON PLAYBOOK

HOW TO PRODUCE AMATEUR PLAYS

A PRACTICAL MANUAL

BY

BARRETT H. CLARK



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1937

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TO
THOMAS R. EDWARDS
TO WHOM ALL OF US
WHO REALLY CARE ABOUT PLAYS —
PRODUCERS, DRAMATISTS, PLAYERS, AND CRITICS —
ARE UNDER MANY OBLIGATIONS,
THIS LITTLE BOOK
IS GRATEFULLY DEDICATED
BY THE WRITER

16 Mr 45
Ash Co

14967

A WORD BEFORE THE CURTAIN

HOW to *Produce Amateur Plays* is a primer. It is my intention to set forth as succinctly as possible the most important factors that can be learned by amateurs in the process of selecting, rehearsing, and producing plays.

It need hardly be repeated that no art can be taught by text-books, and I therefore make no claim to having written a treatise capable of transforming ordinary human beings into great actors and inspired producers. My little manual, if properly studied, will, I believe, enable the amateur producer and actor to approach their work with intelligence and a certain amount of humility, and prevent needless waste of time and energy. This is not a book for professionals, nor will the advanced student of the art of the theater find in it anything very original or revolutionary.

I have set down, as clearly as I could, a description of the successive steps necessary for the performance of a play by amateurs, and for this purpose adopted what I have found to be the most effective method of assisting beginners in any art or craft, which is to give them, with as little theory as possible, specific examples of the actual problems to be

A WORD BEFORE THE CURTAIN

solved, and show how these problems can best be approached and worked out.

I would remind the amateur that his function in the community is to give pleasure to himself and his fellow-beings, and that the truest kind of amateur is he who does a thing for the love of it. For him the theater should be an adventure in enjoyment, and if this little manual contributes ever so little toward the realization of that adventure it will have fulfilled its mission and satisfied

THE AUTHOR

PREFACE

THIS little book, which first appeared more than eight years ago, has made several demands upon my attention. It seems to have found its place early in its career, and has insisted upon periodical revisions every so often. In 1922 it became necessary for me to bring the play lists up to date, and two years later the book was entirely rewritten for publication in England and distribution throughout the British Empire.

When, this Spring, it was found that the latest printing would shortly be exhausted, I saw that it was no longer possible to patch new pieces on the old, and I determined to dress the book in a complete new outfit. I have therefore taken the English edition and using that as a basis, written a new book, incorporating into it such additional material as I thought was needed. First, a new chapter has been added, "Dramatics in the School"; next, I have expanded the list of plays to about five times its original size; and finally I have incorporated new data into all the chapters.

Since "How to Produce Amateur Plays" was first published, I have examined over a score of books concerned with every aspect of the question of amateur dramatics. Some

PREFACE

of these works have long since gone out of print, but three or four have succeeded in establishing themselves as standard texts. Yet I am presuming to launch my little primer once again into a field which might seem already overcrowded. I am encouraged to do this chiefly because the demand for it has increased steadily from year to year; it has been used throughout this country and abroad and, so far as I am able to see, it is fulfilling the function for which it was written.

Let me state briefly just what the book is intended to do. It is not a treatise for Little Theaters; it is not a history of the art of stage scenery; it is not a guide for the teaching of expression, acting, or gesture. For those who wish to study such matters in detail I have incorporated a list of the best books at the end of this volume. "How to Produce Amateur Plays" is simply a guide intended to show the amateur producer and school-teacher the first principles of selecting and staging plays. I have attempted merely to point the way in a practical fashion, not to explain the process whereby experienced producers may learn new secrets of lighting, staging, or acting.

It may be urged that voice, gesture, pronunciation, painting, lighting, and the rest are all necessary elements in the production of a play. This is true, but I emphatically affirm that the most important thing is to select and "put on" a good play. I plead for the play rather than for the details of its production. If it is possible to set it artistically and act it well, so much the better. Such accessories are as clothing to a person: necessary, but not of great

PREFACE

moment when compared with the character or the soul. Respect the play ; without respect, the rest is nothing.

For this reason I have confined my little treatise to what I regard as the essentials.

I wish to acknowledge my indebtedness for the Chapter on Make-up to Miss Grace Griswold, who has in many ways placed amateurs in her debt ; and to the many publishers, whose books and advice have materially helped me in compiling my lists : in particular Messrs. Little Brown, Appleton, Samuel French, Macmillan, Walter H. Baker, Brentano's, Small, Maynard, and Henry Holt.

To Mrs. Edith M. Isaacs, Editor of *Theatre Arts Monthly*, I am especially grateful for the use of the majority of the illustrations in this volume.

BARRETT H. CLARK

SUMMER, 1925.

CONTENTS

| | PAGE |
|-------------------------------------|------|
| A WORD BEFORE THE CURTAIN | vii |
| PREFACE | ix |
| CHAPTER | |
| I CHOOSING THE PLAY | 1 |
| II ORGANIZATION | 7 |
| III CHOOSING THE CAST | 14 |
| IV REHEARSING I | 17 |
| V REHEARSING II | 39 |
| VI REHEARSING III | 60 |
| VII THE STAGE | 63 |
| VIII LIGHTING | 71 |
| IX SCENERY AND COSTUMES | 75 |
| X DRAMATICS IN THE SCHOOL | 96 |
| XI A NOTE ON MAKE-UP | 104 |

APPENDICES

| | |
|---------------------------------------|---------|
| I COPYRIGHT AND ROYALTY | 113 |
| II LISTS | 115-174 |
| CLASSIC PLAYS | 115 |
| MODERN PLAYS | 134 |
| ANTHOLOGIES AND COLLECTIONS | 155 |
| BOOKS ON PRODUCTION, ETC. | 172 |
| INDEX | 175 |

HOW TO PRODUCE AMATEUR PLAYS

CHAPTER I

CHOOSING THE PLAY

WHAT play?" is a question requiring the most careful consideration. Of the many thousands of dramatic works available for production by amateurs there is an increasingly large number that are worth while. Unless one has already made up one's mind and selected the play — or at least the sort of play — to be performed, it will be well to refer to one of the many selected lists of good plays for amateurs to be found in books, pamphlets, or study outlines published by persons or organizations capable of judging the value of plays. Otherwise, the bewildering catalogues issued by play publishers will afford little satisfaction. One such list I have appended to the present volume, with a few indications as to the kind of play and its adaptability to the various types of amateur groups.

HOW TO PRODUCE AMATEUR PLAYS

It is wise to have each play under consideration read not only by the producer but by members of the group that are to produce it. Amateur clubs should have some sort of library, for in selecting plays it is never altogether satisfactory to depend upon either lists or catalogues. Certain facts must be kept in mind in selecting any play, and chief among these are :

1. **Size of the Cast.** This is a simple matter : ten persons obviously cannot play Shakespeare.

2. **Experience of the Actors.** This may be a little more difficult. In rare instances advanced amateurs are able to give a fair performance of an Ibsen or Chekhov play, but the average dramatic club had better avoid works in which the portrayal of subtle emotions is demanded. As a rule, the plays of the great classic dramatists — Molière, Sheridan, Goldoni, Goldsmith, even Shakespeare — suffer less from inadequate acting than do the works of the moderns. The opinion of an expert, or of some one who has had experience in directing amateur plays, should be sought and acted upon. If, for example, "As You Like It" is under consideration, it should be remembered that the rôle of Rosalind demands delicate and subtle acting, and if no suitable woman can be found for that part, a simpler play, like "The Comedy of Errors", had better be substituted. Modern serious plays are on the whole more difficult : the portrayal of a modern character calls for maturity and skill seldom found in any amateur. The characters in Molière's "Bourgeois Gentilhomme", Shakespeare's "Comedy of Errors", Sheridan's "Rivals", are more or less well-

CHOOSING THE PLAY

known types, to which conventional acting is far better suited. On the other hand, only the best-trained amateurs are able to impart the needful appearance of life and actuality to a play like George Kelly's "Show-Off" or Henry Arthur Jones's "Liars." Still, there are many modern plays — among them, Shaw's "You Never Can Tell" and Wilde's "Importance of Being Earnest" — in which no extraordinary subtlety of characterization is called for. These can be produced almost as easily by amateurs as the simpler plays of Shakespeare and Sheridan.

3. **The Kind of Play** to be offered raises certain questions which are entirely beyond the scope of purely dramatic considerations. In the English-speaking countries there is often a studied avoidance, by amateurs of all ages, of so-called "unpleasant plays." Without entering into the reasons for this aversion, it is rather fortunate that this is so, because as a rule "thesis", "sex", and "problem" plays are vastly more difficult for amateur actors to perform than other dramatic works.

While it is a splendid thing to believe no play too good for amateurs, some moderation is necessary where a play is patently beyond the mental and emotional powers of a cast: "Hamlet" ought never to be attempted, nor such subtle and otherwise difficult plays as "Three Sisters" of Chekhov. Plays of the highest merit can be found which are not so taxing as these. There is no reason why Sophocles' "Electra", Euripides' "Alcestis", or the comedies of Lope de Vega, Goldoni, Molière, Lessing, and the better-

HOW TO PRODUCE AMATEUR PLAYS

known English classics should not be performed by amateurs.

It goes without saying that the facile, trashy, "popular" comedies of the past two or three generations are to be avoided by amateurs who take their work seriously. This does not mean that all farces and comedies should be neglected. "The Magistrate" and "The Importance of Being Earnest" are among the finest farces in the language. The point to be made is that it is better to attempt a play which may be more difficult to perform than "Charley's Aunt" than to give a creditable performance of that decidedly hackneyed piece. It is more meritorious to produce a good play poorly, if need be, than a poor play well. I have often been called to task for making this statement, particularly by those who regard production and action as of more importance than plays. But may I emphasize one point here, and let it go at that? The play comes first, always: without the play, there is nothing. To assert, as many have done, that it is better to produce a poor play well than a good play badly, is to claim that the manner should take precedence over the matter. You may just as well say that it is more important that a man should behave or dress well than think well.

If, after having consulted the list in this volume and other of the many available lists, the group are still unable to decide on a suitable modern play, the best course is to return to the classics. It is a fair assumption that the plays that have pleased audiences for centuries will please us. Aristophanes' "Clouds" and "Lysistrata", with the

CHOOSING THE PLAY

fewest possible "cuts"¹; Plautus' "The Twins" and Terence's "Phormio"; Goldoni's "Fan"; Shakespeare's "Comedy of Errors" and half-a-dozen other comedies; Molière's "Merchant Gentleman" and "Doctor in Spite of Himself"; Sheridan's "Rivals" and Goldsmith's "She Stoops to Conquer"; Lessing's "Minna von Barnhelm" — all these are "safe." A classic can hardly be seen too often. Another argument in favor of the performance of the classics is that they are rarely produced by professionals. If an amateur society revives a classic, especially one that is not often seen, it may well be proud of its achievement.

If, however, the society insists on giving a modern play, it will have little difficulty in finding one that is worth acting. It is well not to challenge comparison with professional productions by choosing plays which have had professional runs recently; try rather to select (1) good modern plays which by reason of their subject matter, form, etc., cannot under present conditions be made commercially successful; (2) translations of contemporary foreign plays which are not well known either to English readers or producers; and, finally, (3) original plays. Here it is hard to offer sound advice. It cannot be hoped that amateur clubs will discover many masterpieces among original plays

¹ By "cuts" I mean only such omissions as are necessitated by law. I would urge amateurs to give the dramatist the benefit of the doubt, and assume that he knows what ought to be acted better than any one else. Cuts are, however, sometimes vitally necessary, but not often. If a play appears to require a great deal of cutting, or other alteration, then don't produce it. My advice here is purely practical: if I had my way I would demand that every play be acted as it was written, but in our imperfect world I realize that this is out of the question.

HOW TO PRODUCE AMATEUR PLAYS

submitted to them, but if any MS. has a touch of originality, some good characterization, any marked technical skill — in a word, if there is something interesting or promising — then it may be worth producing. Doubtless many beginners are discouraged from writing plays for want of an opportunity of seeing their work staged; for such, the amateur society is the only resource.

Besides these particular considerations, there is the very important matter of fees or royalties required for the performance of copyright plays. A statement of the conditions relating to dramatic copyright is to be found in the first appendix to this book.

CHAPTER II

ORGANIZATION

A GREAT many more factors go into the making of a successful dramatic production than may at first be apparent. To select a suitable theater, hall, or schoolroom ; to supervise furnishings and equipment ; to arrange and see to it that rehearsals are conducted without waste of time or energy ; to supply “ props ”, costumes, and furniture ; to manage the stage during the performance — all this is next in importance to the acting itself.

Of late years especially it has become clear that the art of the theater, although it is a collaboration of the brains and hands of many persons, must be under the supervision of one dominating chief. One person, and one alone, must be ultimately responsible for the entire production. Except in rare instances, this chief cannot know and attend to each detail himself, but it is his business to see that the whole organization is formed and managed according to his wishes. The function of this ideal manager has been compared with that of the orchestral conductor : it is he who leads, and who must be the first to detect the slightest discord. While

HOW TO PRODUCE AMATEUR PLAYS

the foregoing remarks are more strictly applicable to acting and staging, it will be readily seen that if the leader is not in touch with the practical side of the production there is likely to arise that working at cross purposes which has ruined many a production. While a great deal of the actual work must be done by subordinates, it should be clearly understood that the director has in every case the final word of authority.

Much in the matter of organization depends upon the number, ability, and experience of those persons who are available, but the suggestions about to be made regarding the organization of a staff are based upon the assumption that the producer is a capable person, and his assistants willing to coöperate with and learn from him.

The Director. The chief under whose guidance the entire work of rehearsing and organization should lie, is called the director. However, since this position is often held by some one who cannot be expected to attend to everything, there must be elected or appointed an officer who is directly responsible to him. This officer is:

The Stage Manager. As the director cannot always be present at all rehearsals, and as two parts of the play are often rehearsed simultaneously, it is evident that another must be ready to act in place of the chief. It is his duty to "hold" the prompt book and keep a careful record of all stage business, "cues", etc. At every rehearsal he must be ready to prompt, either lines or "business" — action, gestures, crosses, entrances, exits, and the like — and call the attention of the director to omissions or mistakes. In

ORGANIZATION

the event of the director's absence, he becomes the *pro tempore* director himself.

It is advisable — though not always possible — to delegate the duties of property man, electrician, and scene shifter to various persons ; but, even when this is done, it is advisable for the stage manager to keep a record of all “ property plots ”, “ light plots ”, “ furniture plots ”, etc., and to hold his co-workers responsible to him.

It is also the stage manager's business to arrange the time and place of rehearsals, and see that the players are present.

At the dress rehearsal and the actual performance, it is the stage manager, and not the director, who supervises the production, allowing the director to watch the stage from the “ house.” His position is that of commander-in-chief. He either holds the book himself, or is at any rate close by the person who actually follows the lines ; sees that each actor is ready for his entrance ; that the curtain rises and falls when it should ; that his assistants are each in their appointed places ; and that the entire performance “ goes ” as it is intended to go.

The Business Manager. He attends to such matters as renting the theater — or arranging some place for the performance — printing and distributing tickets and programs ; in short, everything connected with the receipt and expenditure of money. It is not of course imperative that he should have much to do with the director ; although it is always well to have every one connected with the production in touch with the directing chief. The business

HOW TO PRODUCE AMATEUR PLAYS

manager ought to have a preliminary conference with the director, and report to him from time to time until a few days before the performance, when he should be within instant call in case of necessity. The property, light, furniture, and costume people must naturally keep in close touch with him, although no purchases should be made without the permission of the director, who in this case must be in essential agreement with the society or organization.

The Property Man. The duties attaching to this position are necessarily limited, but of great importance. Working under the stage manager, he supplies all objects, such as revolvers, swords, letters, etc. — in a word, everything actually *used* by the actors, and not coming within the categories of “scenery”, “costumes”, or “furniture.”

It will sometimes be found necessary to add to the staff one person whose business it is to attend to the furnishings: rugs, hangings, pictures, furniture, and so forth; but when there is no such person, the property man attends to these matters himself.

It cannot be too strongly urged that from the very first as many “props”, as much furniture, and as many set pieces as possible (depending on whether the set is an indoor or an outdoor one) should be used by the players at every rehearsal. In this way they will be able to associate their thoughts, words, and gestures with the material objects which will surround them on the fateful night. If this is impracticable — that is, if most of these objects cannot be secured from the first — then suitable substitutes should be

ORGANIZATION

used. The use of such fundamentally important things as the wall in Rostand's "Romancers", and the dentist's chair in Shaw's "You Never Can Tell", when used from the very first, minimizes the danger of confusion of lines and business at the last moment.

The property man must keep a list of everything under his care; this should be a duplicate of that in the possession of the stage manager.

Lighting. The switchboard being always in charge of the professional electrician, the lighting cues should be given to him by the stage manager.

Costumes. As with everything else connected with the best amateur efforts, there should be some expert adviser upon costumes: not so much one familiar with history and archæology as an artist with an eye for color and form. The director must be consulted, in order that lights, scenery, and costumes may harmonize. Details regarding costumes are to be found in many books, and need not here be discussed.¹ Historical accuracy is not of vast importance: so long as there are no glaring anachronisms, Shakespeare may be presented with pre- or post-Elizabethan costumes, provided they are beautiful, and harmonize with the settings.

Among the thousand and one minor details of producing, there are some which in large productions might be assigned to specially appointed individuals, but most of the duties to be briefly enumerated below may easily be given over to the stage manager, property man, or costume man. As a

¹ See pp. 172-174, for bibliography.

HOW TO PRODUCE AMATEUR PLAYS

rule, it is wise to reduce your staff to a minimum : officious committees are likely to be bothersome.

Handling and Setting of Scenery and Furniture. This is usually taken care of by the property man and his assistants, under the direction of the stage manager. As in every other branch of the work, all details must be planned beforehand, and recorded in black and white.

Music. The music cues should be marked in the stage manager's prompt-book. Incidental music, whether it be on, below, or off stage, ought to be rehearsed at least two or three times. During the performance, all the music cues are given out to the music director by the stage manager, or whoever holds the "book."

Crowds or Large Groups. The management and rehearsing of crowds or large groups is considered under "Rehearsing" (p. 47). Here it will suffice to state that it is well to have an assistant whose duty it is to see that the "supers" are conducted on and off the stage at the right time.

Among the further details which must be attended to are duties which are sometimes left to the stage manager : the ringing of bells, calling of actors at the regular performance, etc. Almost any one else may be delegated to do this should the stage manager have too much on his hands.

Understudies. Trouble is always likely to arise, especially among amateurs, because there is no effective method of holding the actors to strict account. Often, one of the cast finds, or thinks he finds, good reason for leaving it, and a new actor must be secured and trained to fill the vacancy on

ORGANIZATION

perilously short notice. Sickness or indisposition invariably leads to difficulties of this sort. If possible — but, of course, it is a counsel of perfection — an entire second cast should be trained, so that any member of it could at a moment's notice be called upon to play in the first cast. While this second company should be letter perfect, and know the "business", it is not necessary that their acting be so finished as that of the first cast. Understudy rehearsals are under the direction of the stage manager, although the director should supervise at least two or three.

Since the performance depends largely upon the knowledge, sympathy, and taste of the director, the greatest care should be exercised in choosing him. If he lacks the artist's sense of color, rhythm, and proportion, then an art adviser may be called in to suggest color schemes for costumes, scenery, furniture, and lighting. Nowadays, considerable attention is being paid to these matters, for the subtle effect of background and detail is much greater than is commonly supposed. The play is of first importance — that must never be forgotten — but these other matters are only too often neglected.

Similarly with costumes, music, scenery, it is never amiss to consult authorities. Yet — once more be it repeated — the production should bear the unmistakable imprint of the director's personality.

CHAPTER III

CHOOSING THE CAST

THE selection of the cast should depend upon the ability of the actors, although in schools and dramatic societies this system is not always practicable, or even advisable. Every member of such a group should be trained to work towards a common goal, and a system by which amateurs are made to understand the necessity of assuming first small and unimportant rôles, and working up gradually to the greater and more important parts, makes for harmony and unity of effect. It should be one of the chief ends of amateur producing to avoid the curse of the professional stage: the star system. It has been stated here that the greatest emphasis must be laid on the play itself, and no actor, professional or amateur, should ever labor under the delusion that he is of greater importance than the piece in which he strives to act his part. The average professional actor is inclined to judge a play's merit according to the kind of part it affords him. The amateur, on the other hand, ought to regard the play as of more importance than his own personal ambitions,

CHOOSING THE CAST

and no responsible director will tolerate any other attitude on the part of the players in his company.

Competition as a means of selecting a cast is in most cases the best method. The play once selected, those from among whom the cast is to be formed are assembled. It is well to have every one read the play first and make a study of at least one scene in it. Then, either alone or with others, he reads or recites from memory the scene he has chosen, either before the entire club or a committee of judges, together with the director. Each player is judged on appearance, ease, voice, and insight into the character he is portraying. The judges, with possibly members of the group (whose votes should, by the way, be of only secondary importance), then select those whom they consider best fitted for the parts. In every case the director should give final sanction to the choice, and have as well the power of veto. In cases where members must at first assume minor parts because of club rules there may arise some difficulty: for example, a beginner may be better fitted to assume an important rôle than are the older club members. In exceptional cases it may be advisable to give the beginner the rôle he is best able to play, but this will depend on the ultimate aims of the amateur group.

In organizations that are not run on this basis, the director selects the cast himself. On the whole, this is the best system, as the director is allowed perfect liberty to work out problems in his own way.

If it is at all possible, amateurs ought to put everything, including the responsibility, into the hands of a competent

HOW TO PRODUCE AMATEUR PLAYS

director. In this respect, the despotism of the professional stage is beneficial. Whether the coach be an outsider employed for the occasion, or a regular member of the club, in nine cases out of ten he will establish and maintain harmony and allow no real talent to be lost. A director with full authority can work more easily and efficiently if left to his own devices than when hindered by too many rules and regulations, committees, or advisers.

The theater, behind the scenes, is a despotic institution: it must be; but the greatest care should be exercised in choosing the right despot. Should the director be a professional manager or actor, or simply an amateur? A difficult question to decide offhand. A certain amount of training on the stage is always beneficial. The best director, on the whole, is he who has had some professional training, but understands at the same time the difference between a professional and an amateur performance, and knows how to deal tactfully with amateur players. One thing is certain: no director should ever attempt to make his actors ape the tricks of the professional; this is to be avoided at all costs.

After the cast is chosen and the parts distributed we are ready for rehearsals. To this complicated business the next three chapters are devoted.

CHAPTER IV

REHEARSING

I

THE first rehearsal should be "called" as soon as possible after the cast has been chosen and a place selected in which to work. If the play is to be performed in a regular theater, it is wise to block out the general action and hold at least the first two or three rehearsals on the stage. It were still better if all the rehearsals could be conducted there, but as this is seldom possible the stage manager should take its dimensions and secure some room as nearly like it as he can find. A room too large or too small, or of a different shape, is likely to confuse the actors. As many of the essential "props" and articles of furniture as can be assembled should be used from the very first, in order to accustom the actors to work under approximately the same conditions they will meet on the occasion of the performance.

If the play can be had in printed form, each actor will have his copy, and a general reading to the cast by the producer be rendered unnecessary. However, a few re-

HOW TO PRODUCE AMATEUR PLAYS

marks by him on the nature and spirit of the piece will not be amiss. Professionals have sometimes acted in a play they have neither read nor seen in its entirety. Unless each actor knows what the play is about, and enters sympathetically into its spirit, there is little hope of achieving either unity or harmony.

Although the practice of "cutting" or otherwise altering a play has been elsewhere deprecated in this book, "cuttings" and alterations will continue to be made. Each player will, naturally, make careful notes of every change in his own copy of the text, at least in those parts of it with which he is concerned.

When the play is not obtainable in book form, each rôle is copied from the manuscript, together with the "cues" and all the stage business. In this case, a general reading to the cast is imperative.

The preliminaries out of the way, the play is *read*, each player reading his part. This is merely to familiarize the actors with the play and show them their relation to each other and to the work as a whole. At this first rehearsal, there should be no attempt at "acting"; that is reserved for later meetings.

At the second rehearsal¹ — a day or two after the first — the producer "blocks out" the action. If the play be of full length (approximately two hours), then one act of this general blocking out will occupy all the time. If the play

¹ The system here followed is necessarily arbitrary, but the principle is easy to grasp. A great deal depends upon the ability of the actors and the time they can afford to spend.

REHEARSING

is in one act, and provided it be not too long, then the entire play may be blocked out.

What is "blocking out?" Let us take an easy example and block out the first few pages of Wilde's "Importance of Being Earnest." Here follows the text of the first two and a half pages:

SCENE — *Morning-room in ALGERNON'S flat in Half Moon Street. The room is luxuriously and artistically furnished. The sound of a piano is heard in the adjoining room.*

(LANE is arranging afternoon tea on the table, and after the music has ceased ALGERNON enters.)

ALGERNON. Did you hear what I was playing, Lane?

LANE. I didn't think it polite to listen, sir.

ALGERNON. I'm sorry for that, for your sake. I don't play accurately — any one can play accurately — but I play with wonderful expression. As far as the piano is concerned, sentiment is my forte. I keep science for Life.

LANE. Yes, sir.

ALGERNON. And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?

LANE. Yes, sir. (*He hands them on a salver.*)

ALGERNON. (*Inspects them, takes two, and sits down on the sofa.*) Oh! . . . by the way, Lane, I see from your book that on Thursday night, when Lord Shoreman and Mr. Worthing were dining with me, eight bottles of champagne are entered as having been consumed.

LANE. Yes, sir, eight bottles and a pint.

ALGERNON. Why is it that at a bachelor's establishment the servants invariably drink the champagne? I ask merely for information.

HOW TO PRODUCE AMATEUR PLAYS

LANE. I attribute it to the superior quality of the wine, sir. I have often observed that in married households the champagne is rarely of a first-hand brand.

ALGERNON. Good heavens! Is marriage so demoralizing as that?

LANE. I believe it *is* a very pleasant state, sir. I have had very little experience of it myself up to the present. I have only been married once. That was in consequence of a misunderstanding between myself and a young person.

ALGERNON. (*Languidly.*) I don't know that I am much interested in your family life, Lane.

LANE. No, sir; it is not a very interesting subject. I never think of it myself.

ALGERNON. Very natural, I am sure. That will do, Lane, thank you.

LANE. Thank you, sir. (*LANE goes out.*)

ALGERNON. Lane's views on marriage seem somewhat lax. Really, if the lower orders don't set us a good example, what on earth is the use of them? They seem, as a class, to have absolutely no sense of moral responsibility. (*Enter LANE.*)

LANE. Mr. Ernest Worthing. (*Enter JACK. LANE goes out.*)

ALGERNON. How are you, my dear Ernest? What brings you up to town?

JACK. Oh, pleasure, pleasure! What else should bring me anywhere? Eating as usual, I see, Algy?

ALGERNON. (*Stiffly.*) I believe it is customary in good society to take some slight refreshment at five o'clock. Where have you been since last Thursday?

JACK. (*Sitting down on the sofa.*) In the country.

ALGERNON. What on earth do you do there?

REHEARSING

JACK. (*Pulling off his gloves.*) When one is in town one amuses oneself. When one is in the country one amuses other people. It is excessively boring.

ALGERNON. And who are the people you amuse?

JACK. (*Airily.*) Oh, neighbors, neighbors.

ALGERNON. Got nice neighbors in your part of Shropshire?

JACK. Perfectly horrid! Never speak to one of them.

ALGERNON. How immensely you must amuse them! (*Goes over and takes sandwich.*) By the way, Shropshire is your county, is it not?

JACK. Eh? Shropshire? Yes, of course. Hallo! Why all these cups? Why such extravagance in one so young? Who is coming to tea?

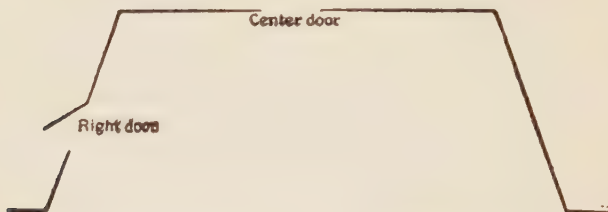
The first thing to be noticed is that the stage directions are not sufficient. To begin with, the only information we have about the morning-room is that it is in Algernon Moncrieff's flat in Half Moon Street, and that it is "*luxuriously and artistically furnished.*" The next directions — "*Lane is arranging tea on the table*" — prove simply that there is a tea table with tea things on it. We are therefore dependent on the ensuing dialogue and the implied or briefly described action to furnish clues as to the entrances, furniture, and "props" required during the act.¹ It is, of course, the producer's and the stage manager's business to go through the play beforehand, and have all these matters

¹ I have been informed, on the best authority, that "Wilde was so lazy that" so far as "mere drudgery like the arrangement of stage business was concerned" . . . when they began to rehearse his "Ideal Husband" at the Haymarket Theater they found that he had not marked even the entrances and exits.

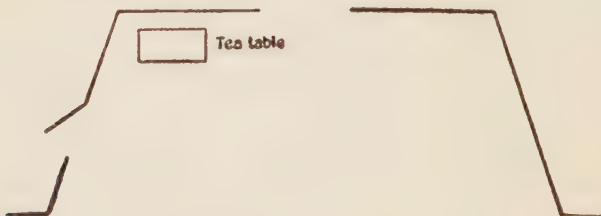
HOW TO PRODUCE AMATEUR PLAYS

well in mind. Let us now see how this is done, and proceed to block out the first part of the play.

The room, evidently, at least has two doors: one leading into the hallway — up-stage Center — the other halfway down-stage Right,¹ let us say for the present, as in the diagram:



Before Algernon's entrance, Lane, the butler, is preparing tea. Where is the table? Some subsequent business may necessitate a change in its position, but let us assume it to be up-stage to the right:



There it is not likely to be in the way of the actors; furthermore, it is not on the same side of the stage as the sofa — which is the next article of furniture to be placed. If the

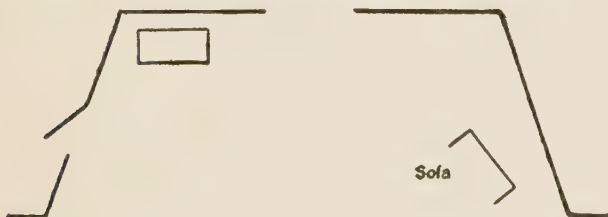
¹ Right and Left in stage directions mean from the actors' point of view. Up-stage and down-stage mean away from and toward the footlights respectively.

REHEARSING

table and the sofa and the door were all on the same side, the stage would be much too crowded, especially as the greater part of the ensuing action revolves about them.

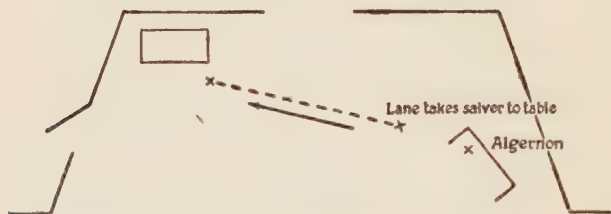
Lane, then, is busied with the tea things for a moment, as the curtain rises. Then the piano is heard off-stage to the right. The playing stops, and a moment later Algernon enters. As he evidently has nothing in particular to do at that moment, he may stand at the center of the stage, facing Lane, who stops work and respectfully answers his master's questions. When Algernon says: "And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?" what more natural than that he should look in the direction of the table, and perhaps even make a step toward it? Lane then goes to the table, takes up the salver with the sandwiches on it, and hands it to Algernon. Here there are no directions other than "*Hands them on salver.*" Further "business" is inferred from the dialogue. Algernon then "*Inspects them, takes two, and sits down on the sofa.*"

This is the first reference to the sofa. The original prompt-copy must, of course, have made clear exactly where each article of furniture stood, but, for the reasons above enumerated, let us place the sofa as in the diagram:



HOW TO PRODUCE AMATEUR PLAYS

Notice now that nothing is said of the salver. But from the direction, "*Goes over and takes sandwich*" — we may assume that Lane takes the salver back to the table. Undoubtedly, he does this as Algernon sits on the sofa. This stage direction should be indicated in the prompt-copy, as well as in that of the actor playing Lane, as follows :



As soon as Lane has done this, or even possibly before, Algernon resumes his conversation, while Lane turns and listens to him. Lane stands somewhere between the table and the sofa, at a respectful distance from Algernon. The next "business" is found when Algernon says, "That will do, Lane, thank you," and Lane replies, "Thank you, sir," and goes out. This raises a question which is not, as yet at least, answered in the text. Does Lane go out Right? Possibly; or is there another entrance Left, leading to the butler's room? So far as we are able to determine, there is no good reason why the room to the right, where Algernon was playing, should not lead to the butler's room, or wherever Lane is supposed to go. And, in this case, there is no reason why Lane cannot, during Algernon's soliloquy, have heard the doorbell ring, answered it, and been ready to re-enter, announcing, as he does, "Mr. Ernest Worthing."

REHEARSING

Jack then enters, Right. Although there is again no stage direction, it is likely that Algernon rises to greet his friend and shake hands with him.

Once more, the absence of stage directions is apt to cause uncertainty. We read that Jack "*pulls off his gloves.*" He wears a hat, of course, and probably a coat. He carries his hat in his hand, but presumably still wears his coat, and certainly his gloves. Lane, before he leaves, may take Jack's hat, help him off with his coat, and take them out with him. Then, before the two men shake hands — if they do — Jack pulls off his gloves. Jack's line, "Eating as usual, I see, Algy," is sufficient to show that in one hand Algernon holds a sandwich. Algernon then sits down. Jack has not yet been allowed to sit, and even though the dramatist may be at fault here, we shall keep him standing. Now comes the direction about Jack's "*Pulling off his gloves.*" What does he do with them? For the present, at least, let us allow him to go to the tea table, and lay them on it. A moment later, Algernon "*Goes over and takes sandwich.*" He stands by the table, eating, and this attracts Jack's attention to the elaborate preparations for tea. Algernon then says, "By the way, Shropshire is your county, is it not?" But Jack, too engrossed in the preparations, scarcely hears the other, and answers, "Eh? Shropshire? Yes, of course," and so on. Then, presumably, he goes to the tea table.

This is the general method to be followed. It may be that later in the same scene it will be necessary to go back and change some of the "business"; that is the director's

HOW TO PRODUCE AMATEUR PLAYS

affair, and if such changes are found to be absolutely necessary, he will see that they are made before the next rehearsal.

Let us now block out the action in a very different sort of play, Dunsany's "The Golden Doom", in which the dramatist offers only a few scant directions. The "time" of the play, says the poet, is *Some while before the fall of Babylon*. Cyclopedias will be of little help here. The stage is described in two short sentences: *Outside the KING'S great door in Zericon, two sentries pace to and fro, then halt, one on each side of the great door.*

The door, we assume, is up-stage Center. Let us now read the text, and discover where the next movement is indicated or inferred. On the next page *Enter a STRANGER*. He goes toward the door, which means that he has entered from another part of the scene. It probably makes little difference whether from the right or left. Let us say right, and see what happens. After his short conversation with the sentries, the stranger *wanders off*. *Enter two children hand in hand*. Presumably from another direction. It would look better to have the Stranger leave the stage left, and the children enter right, than to have the latter meet him. From this point on, what little action there is takes place near the door. Then, *Enter furtively a SPY; he crosses stage; exit. . . .* It is immaterial from which side of the stage he happens to come: of course, since he "crosses", he goes out the opposite side.

A moment later *BOY throws a stone at the SENTRY and exit. Enter ANOTHER SPY; he crosses the stage. Enter THIRD*

REHEARSING

SPY; *he notices the door. . . . Number 2 comes back. . . . Number 3 comes.*

Next *Enter the KING and his CHAMBERLAIN.*

Here are several entrances and exits, coming one after the other. It is really a matter of no importance in a play of this sort (since neither Dunsany nor we happen to know very much of the pre-Babylonian epoch), to designate just where one man comes from or whither he goes. In a modern, realistic play this is often a matter of moment, because we must not risk spoiling the illusion.

The principal consideration in such plays as "The Golden Doom" is variety and balance. Don't have every character coming in from the same direction.

The making of a full and correct prompt-copy is a slow process. First, the director goes through the play and plans in a general way what the action is to be, but only by rehearsing his cast on a particular stage and under certain conditions will he be able to know every detail of the action. By the time the players are letter perfect, the prompt-copy ought to be in its final form. It is always dangerous to change "business" after the actors have memorized their parts.

During this preliminary blocking-out process, little or no attention need be paid to details: the mere outlining of the action, together with the reading of the lines by the actors, will be found to engage the attention and occupy the time of the players and that of the producer.

There are several kinds of stage directions, some accurate, some inaccurate; often they are sufficient to enable the

HOW TO PRODUCE AMATEUR PLAYS

producer to set his stage and drill his cast simply by carrying out the instructions of the dramatist. There is also another way of writing stage directions, and that is by making them so full as to create the atmosphere of the play, as well as to offer the actor, the director, the stage manager, the scene painter, and carpenter a complete description of characters and the *milieu* in which they move and have their being. Bernard Shaw and Barrie have perfected this method, which should be carefully studied by every one interested in the theater. Let us now analyze the preliminary directions and the first few pages of Shaw's comedy, "You Never Can Tell." We open the book and read as follows :

In a dentist's operating room on a fine August morning in 1896. Not the usual tiny London den, but the best sitting-room of a furnished lodging in a terrace on the sea front at a fashionable watering place. The operating chair, with a gas pump and cylinder beside it, is halfway between the center of the room and one of the corners. If you look into the room through the window which lights it, you will see the fireplace in the middle of the wall opposite you, with the door beside it to your left; an M.R.C.S. diploma in a frame hung on the chimneypiece; an easy chair covered in black leather on the hearth; a neat stool and bench, with vice, tools and a mortar and pestle in the corner to the right. Near this bench stands a slender machine like a whip provided with a stand, a pedal and an exaggerated winch. Recognizing this as a dental drill, you shudder and look away to your left, where you can see another window, underneath which stands a writing table, with a blotter and a diary on it, and a chair. Next the writing table, towards the door, is a leather-covered sofa. The opposite wall, close on your right, is

REHEARSING

occupied mostly by a bookcase. The operating chair is under your nose, facing you, with the cabinet of instruments handy to it on your left. You observe that the professional furniture and apparatus are new, and that the wall paper, designed, with the taste of an undertaker, in festoons and urns, the carpet with its symmetrical plans of rich, cabbagey nosegays, the glass gasalier with lustres, the ornamental, gilt-rimmed blue candlesticks on the ends of the mantelshelf, also glass-draped with lustres, and the ormolu clock under a glass cover in the middle between them, its uselessness emphasized by a cheap American clock disrespectfully placed beside it, and now indicating twelve o'clock noon, all combine, with the black marble which gives the fireplace the air of a miniature family vault, to suggest early Victorian commercial respectability, belief in money, Bible fetishism, fear of hell always at war with fear of poverty, instinctive horror of the passionate character of art, love, and the Roman Catholic religion, and all the first fruits of plutocracy in the early generations of the industrial revolution.

There is no shadow of this on the two persons who are occupying the room just now. One of them, a very pretty woman in miniature, her tiny figure dressed with the daintiest gaiety, is of a later generation, being hardly eighteen yet. This darling little creature clearly does not belong to the room, or even to the country; for her complexion, though very delicate, has been burnt biscuit color by some warmer sun than England's; and yet there is, for a very subtle observer, a link between them. For she has a glass of water in her hand, and a rapidly clearing cloud of Spartan obstinacy on her tiny firm mouth and quaintly squared eyebrows. If the least line of conscience could be traced between those eyebrows, an Evangelical might cherish some faint hope of finding her a sheep in wolf's clothing — for her frock is recklessly pretty —

HOW TO PRODUCE AMATEUR PLAYS

but as the cloud vanishes it leaves her frontal sinus as smoothly free from conviction of sin as a kitten's.

The dentist, contemplating her with the self-satisfaction of a successful operator, is a young man of thirty or thereabouts. He does not give the impression of being much of a workman: his professional manner evidently strikes him as being a joke; and it is underlain by a thoughtless pleasantry which betrays the young gentleman still unsettled and in search of amusing adventures, behind the newly setup dentist in search of patients. He is not without gravity of demeanor; but the strained nostrils stamp it as the gravity of the humorist. His eyes are clear, alert, of sceptically moderate size, and yet a little rash; his forehead is an excellent one, with plenty of room behind it; his nose and chin cavalierly handsome. On the whole, an attractive, noticeable beginner, of whose prospects a man of business might form a tolerably favorable estimate.

THE YOUNG LADY (*handing him the glass*). Thank you. (*In spite of the biscuit complexion she has not the slightest foreign accent.*)

THE DENTIST (*putting it down on the ledge of his cabinet of instruments*). That was my first tooth.

THE YOUNG LADY (*aghast*). Your first! Do you mean to say that you began practicing on me?

THE DENTIST. Every dentist has to begin on somebody.

THE YOUNG LADY. Yes: somebody in a hospital, not people who pay.

THE DENTIST (*laughing*). Oh, the hospital doesn't count. I only meant my first tooth in private practice. Why didn't you let me give you gas?

THE YOUNG LADY. Because you said it would be five shillings extra.

REHEARSING

THE DENTIST (*shocked*). Oh, don't say that. It makes me feel as if I had hurt you for the sake of five shillings.

THE YOUNG LADY (*with cool insolence*). Well, so you have! (*She gets up.*) Why shouldn't you? It's your business to hurt people. (*It amuses him to be treated in this fashion; he chuckles secretly as he proceeds to clean and replace his instruments. She shakes her dress into order, looks inquisitively about her, and goes to the window.*) You have a good view of the sea from these rooms! Are they expensive?

THE DENTIST. Yes.

THE YOUNG LADY. You don't own the whole house, do you?

THE DENTIST. No.

THE YOUNG LADY (*taking the chair which stands at the writing table, and looking critically at it as she spins it round on one leg*). Your furniture isn't quite the latest thing, is it?

THE DENTIST. It's my landlord's.

THE YOUNG LADY. Does he own that nice comfortable Bath chair? (*Pointing to the operating chair*).

THE DENTIST. No: I have that on the hire-purchase system.

THE YOUNG LADY (*disparagingly*). I thought so. (*Looking about her again in search of further conclusion.*) I suppose you haven't been here long?

THE DENTIST. Six weeks. Is there anything else you would like to know?

THE YOUNG LADY (*the hint quite lost on her*). Any family?

The stage directions here are indeed more than sufficient, they are intended not only for the producer, stage manager, property man, scene painter, and actor, but for the reader as well. When this play was first published a quarter of a century ago very few plays were read for pleasure, and such

HOW TO PRODUCE AMATEUR PLAYS

dramatic works as were accessible in book or pamphlet form were for the most part simply prompt-copies. It was Shaw's purpose therefore, since no manager at that time ever dreamed of producing his plays, to compel people to read them. It was necessary to avoid so far as possible the forbidding and confusing appearance of the play form, and to this end the dramatist made it a rule not to mention the theater or spectators in his stage directions. But his plays were at the same time intended to be acted (as they of course were not long after), so that these "literary" descriptions had to serve at the same time as a prompt-copy.¹ The director of any Shaw play will find it not only wise but imperative to read and ponder every line of that writer's directions, whether they happen to offer suggestions for the actor and scene painter, or serve simply as background. If the director will in every case first assume that the dramatist knows his business and not attempt to alter it until he has proved conclusively that it is insufficient or erroneous, he cannot go far wrong. The stage directions inserted in the text by a good dramatist are an integral part of the play.

Let us now proceed to work out in detail the stage directions of "You Never Can Tell."

It is a "*fine August morning in 1896.*" The sun is shining out of doors, and as the room looks out over the sea the stage must be lighted through one of the windows. The

¹ It may be said in passing that Shaw personally supervises the production of all his plays in London, and appears at the first rehearsal with all the stage business worked out.

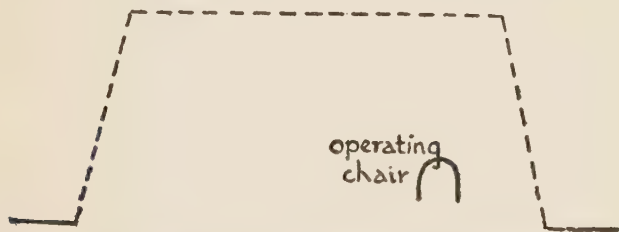
REHEARSING

fact that the action takes place in 1896 we may assume to be a detail: the play was written about that time, and is not intended to be a "Period play." It is twelve o'clock noon: another detail, or at least it may be so considered until its importance is manifested later on. At any rate, the dial of the clock is too small to be seen by the audience.

The room is "*Not the usual tiny London den, but the best sitting-room of a furnished lodging.*" By inference, a fairly large room. The operating chair is "*halfway between the center of the room and one of the corners.*" Which corner is not designated. We shall try it over toward the right.

"*If you look into the room through the window which lights it . . .*"

[Be very careful here. Which window? In the ordinary sort of prompt-copy this window would be in one of the



three walls of the set, but Shaw is not speaking of a stage: he is describing an actual room, with four walls, and if you try to plot out your stage on the assumption that the fourth wall is nonexistent¹ you will find that the directions are all

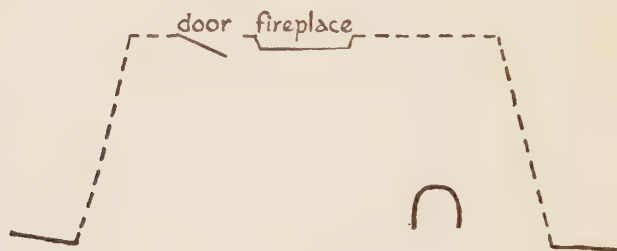
¹ Exactly as I did, until my attention was called to the error. I mention the fact in all humility, in the hope that it may prevent others making the same mistake. I was so used to reading the usual sort of prompt-copies as to forget that every room has four walls — except in a theater.

HOW TO PRODUCE AMATEUR PLAYS

wrong. The "You" in this case is the spectator in the theater.

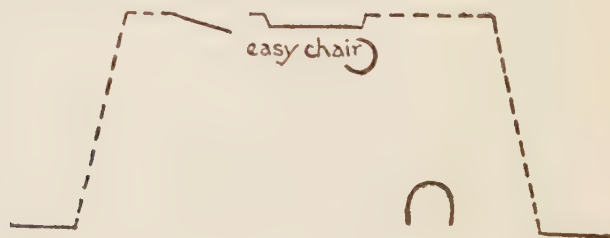
First place the operating chair to the right, not the actor's but the spectator's right.

Then let us look through the imaginary window — *i.e.* the proscenium opening — that lights the room. Looking through this, "*you will see the fireplace in the middle of the wall opposite you, with the door beside it to your left*":



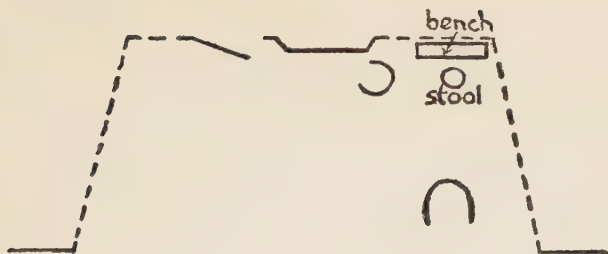
The framed diploma hangs, of course, over the fireplace.

The next article of furniture mentioned is the easy chair "*on the hearth*":

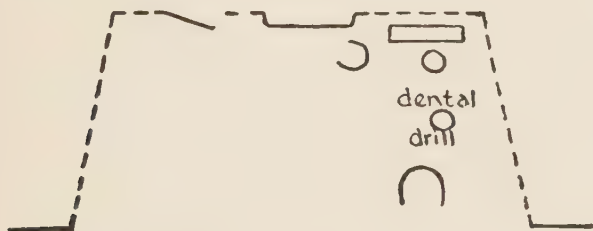


Then come "*a neat stool and bench*" in the corner to the right:

REHEARSING

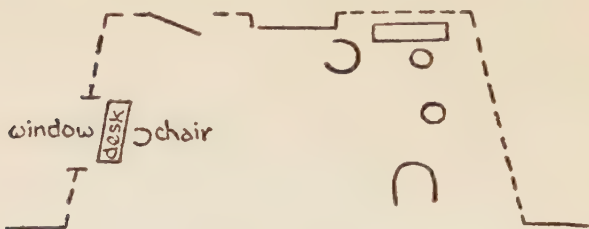


“Near this bench” is the dental drill—presumably down-stage in the direction of the operating chair, as below :

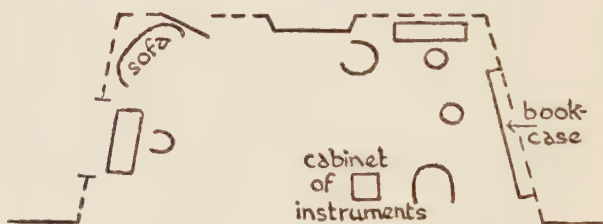


You now “look away to your left, where you can see another window, under which stands a writing table. . . .” Here you may at first be uncertain as to the exact position of the window, since it is possible to see a window “to your left” either in the back wall or in the actual left wall. But, as the dramatist, a little farther on, mentions “the opposite wall close on your right”, you may legitimately infer that the left wall of the room is the one indicated. We now place the window in that wall and the desk and chair under it :

HOW TO PRODUCE AMATEUR PLAYS



"Next the writing table, towards the door, is a leather-covered sofa. The opposite wall, close on your right, is occupied mostly by a bookcase." Then comes a "cabinet of instruments" to the left of the operating chair :



The position of the sofa is not a matter of vital importance, and will depend largely on the size and shape of the stage. It might well go into the corner as shown on the diagram above.

Now the stage is set, and although the grouping of the actors or some of the "business" may, during the course of the act, necessitate some slight change in the position of the furniture, everything is arranged as well as it can be beforehand.

REHEARSING

Sometimes, especially when it is discovered that the stage directions are insufficient or actually incorrect, it will be necessary to add a door or a window, or change their positions, while often a chair or table must be shifted from one place to another to enable the actors to move about with ease. But as a matter of course, assume that the dramatist knows best. When he takes the trouble to write out stage directions they should be followed as closely as possible, because the effect of any speech, for instance, may be completely altered by altering the position of the speaker or the person addressed: a remark which sounds quite natural when addressed to a person two feet off may be utterly impossible when called across a room to somebody at the other side of it.

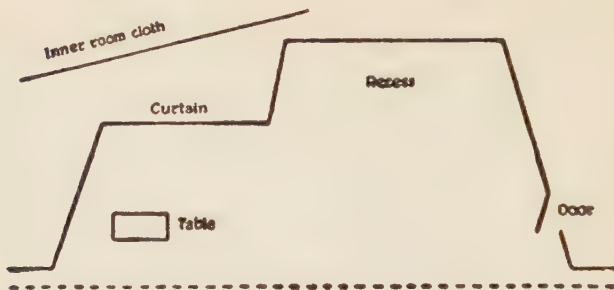
There is another sort of text with which the amateur has to do: it is the reprint of actual prompt-copies, and is accurate in all the essential details.

The following extract is from the opening pages of the fourth act of Henry Arthur Jones's "The Liars" (in the special acting edition published by Samuel French):

SCENE — *Drawing-room in SIR CHRISTOPHER'S flat in Victoria Street. L. at back is a large recess, taking up half of the stage. The right half is taken up by an inner room furnished as library and smoking-room. Curtains dividing library from drawing-room. Door up-stage, L. A table down-stage, R. The room is in great confusion, with portmanteau open, clothes, etc., scattered over the floor; articles which an officer going to Central Africa might want are lying about.*

HOW TO PRODUCE AMATEUR PLAYS

The diagram, as given in the text, is this:



This is merely, as it were, a skeleton of a diagram, but the preliminary stage directions — quoted above — and the detailed and full directions in the text, make clear every crossing, entrance, and exit, and designate the most important articles of furniture and “props.” For example, it is learned from the text, on the first and second pages of the act, that there is a uniform case “up-Center” — up-stage, that is, in the center of it; a folding stool by the table; a trunk to the left of Center; and a sofa on the extreme left. Unlike the quotations from the Wilde play, those of Jones supply all information necessary to the stage manager and the actors. As always, slight modifications may have to be made to meet the exigencies of certain stages, or the idiosyncrasies of certain players, but these are minor matters.

The fundamental principles of this preliminary blocking-out having been laid down, we shall now proceed to a consideration of the infinitely varied problems of grouping and stage business.

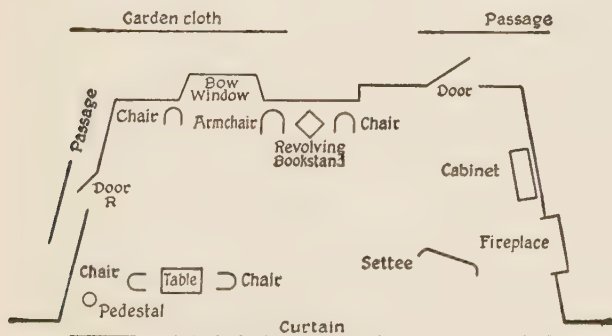
CHAPTER V

REHEARSING

II

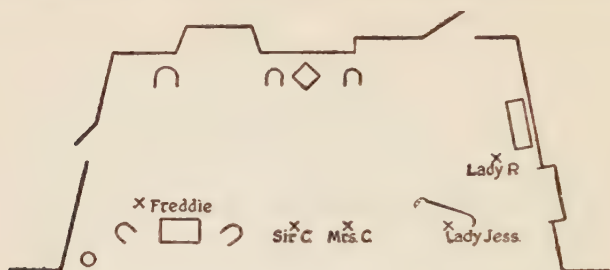
WHILE it is true that the possibilities of variation in grouping, crossing, and so on are infinite, there are certain definite principles to be followed.

Suppose that the blocking-out process is completed, and the players have a fair idea of their entrances, positions, business, and exits. The two following extracts (the first from the third act of Jones's "Liars", the second from Edouard Pailleron's "Art of Being Bored") serve to illustrate two ways of going about the problem of grouping actors on the stage. The first contains definite directions, the second only the merest suggestions. Below is the diagram of the stage in the third act of "The Liars":



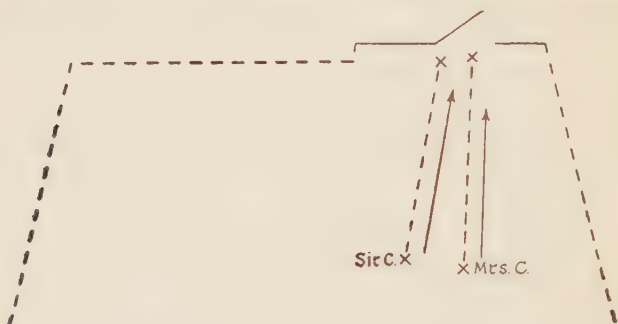
HOW TO PRODUCE AMATEUR PLAYS

Up to page 107, which is reproduced below and on the following page the characters are grouped as indicated :



Following carefully the stage directions in the text and on the margin, the action is traced as follows :

Mrs. Crespin shakes hands with Sir Christopher. Then (marginal note) "SIR C. *opens door L. for* MRS. CRESPIN":



(Exit MRS. CRESPIN.¹ They all stand looking at each other, nonplussed. SIR CHRISTOPHER slightly touching his head with perplexed gesture.)

¹ Sir C. opens door L. for Mrs. Crespin ; after her exit, closes door. They all turn and look at Sir C. He sinks into a chair up C., and shakes his head at them.

REHEARSING

SIR C. Our fib won't do.

LADY R. Freddie, you incomparable nincompoop!

FREDDIE. I like that! If I hadn't asked her, what would have happened? George Nepean would have come in, you'd have plumped down on him with your lie, and what then? Don't you think it's jolly lucky I said what I did? ¹

SIR C. It's lucky in this instance. But if I am to embark any further in these imaginative enterprises, I must ask you, Freddie, to keep a silent tongue.

FREDDIE. What for?

SIR C. Well, old fellow, it may be an unpalatable truth to you, but you'll never make a good liar. ²

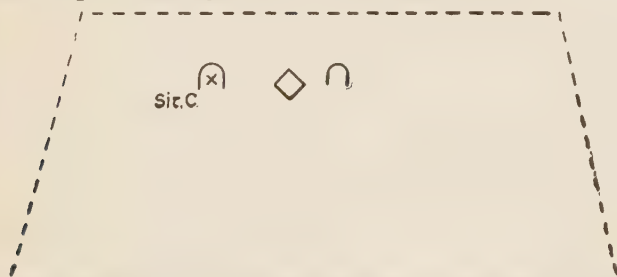
FREDDIE. Very likely not. But if this sort of thing is going on in my house, I think I ought to.

LADY R. ³ Oh, do subside, Freddie, do subside!

LADY J. ⁴ Yes, George — and perhaps Gilbert — will be here directly. Oh, will somebody tell me what to do?

Then, "*after her exit, closes door. They all turn and look at SIR C. He sinks into a chair and shakes his head at them.*"

Let us put him right of the bookcase, thus:



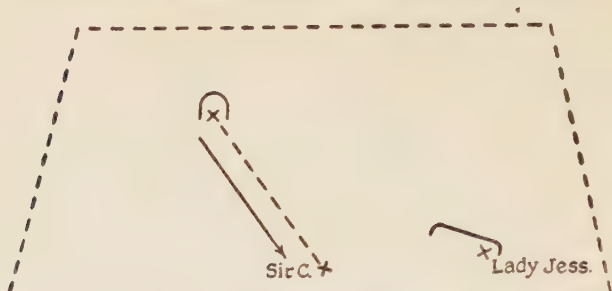
¹ Lady Jess. sits *L.C.* Sir Chris. puts hat on bookcase *C.*, and comes down *C.*

² Lady R. and Lady Jess. agree with Sir C.

³ Crosses to him *C.* Freddie sits *R.C.* annoyed.

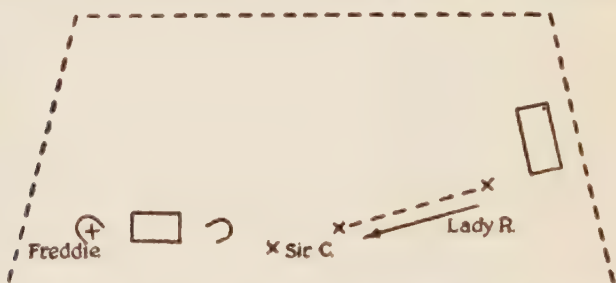
⁴ 5th call George.

HOW TO PRODUCE AMATEUR PLAYS



Then, at the end of Freddie's speech, "LADY JESS *sits* L.C. (left of Center). SIR CHRIS. *puts hat on bookcase C., and comes down C.*"

The last speech of Lady Rosamund on this page is accompanied by the following stage direction: "*Crosses to him* (Sir Christopher) C. FREDDIE *sits* R.C. *annoyed.*"



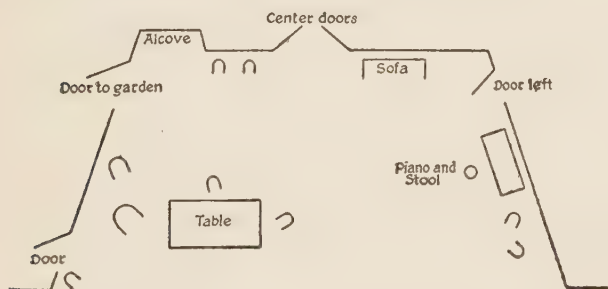
This is very simple, but only in the rarest instances are stage directions so carefully worked out. The director will usually be confronted by many pages where there are few or no definite or dependable directions. The original text of Shakespeare affords us only the most elementary sort of stage "business", so that when Shakespeare is produced it is necessary to use one of the many stage editions,

REHEARSING

in which the traditional directions, or others equally good, are given at some length. The following excerpt — from “The Art of Being Bored” — contains the ordinary sort of directions, fairly accurate on the whole, and sufficiently detailed to enable the producer to work out the intentions of the playwright. The set is described in the first act as being :

A drawing-room, with a large entrance at the back, opening upon another room. Entrances up- and down-stage. To the left, between the two doors, a piano. Right, an entrance down-stage; farther up, a large alcove with a glazed door leading into the garden; a table, on either side of which is a chair; to the right, a small table and a sofa; armchairs, etc.

This may be plotted in the following manner :



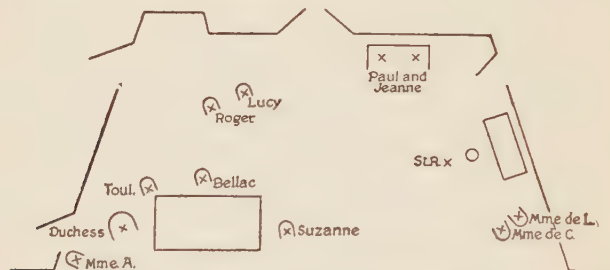
There are no directions as to the position of the sofa and chairs, but since a large number of characters are on the stage at one time, a great many will be needed. The exact number of chairs, as well as the positions they will have to occupy, depend largely on the size and shape of the stage. The diagram above will serve at first as a working basis.

HOW TO PRODUCE AMATEUR PLAYS

Turning to the second act, we find these directions :

Same as Act 1.

(BELLAC, TOULONNIER, ROGER, PAUL RAYMOND, MADAME DE CÉLAN, MADAME DE LOUDAN, MADAME ARRIÉGO, *the* DUCHESS, SUSANNE, LUCY, JEANNE seated in a semicircle, listening to SAINT-RÉAULT, who is finishing his lecture.)



SAINT-RÉAULT. And, make no mistake about it! Profound as these legends may appear because of their baffling exoticism, they are merely — my illustrious father wrote in 1834 — elemental, primitive imaginings in comparison with the transcendental conceptions of Brahmin lore, gathered together in the Upanishads, or indeed in the eighteen Paranas of Vyasa, the compiler of the Vedda.

JEANNE (*aside to PAUL*). Are you asleep?

PAUL. No, no — I hear some kind of gibberish.

SAINT-RÉAULT. Such, in simple terminology, is the *concretum* of the doctrine of Buddha. — And at this point I shall close my remarks.

(*Murmurs. Some of the audience rise.*)

Here two or three — Bellac and Roger, and one of the ladies, let us say — rise, and chat in undertones in a small group among themselves.

REHEARSING

SEVERAL VOICES (*weakly*). Very good! Good!

SAINT-RÉAULT. And now — (He coughs.)

MADAME DE CÉLAN (*eagerly*). You must be tired, Saint-Réault?

At this, Madame de Céran might rise, as if to put an end to Saint-Réault's speech. The others are impatient, and perhaps one or two start to rise. The others whisper, or appear to do so. Then Saint-Réault continues:

SAINT-RÉAULT. Not at all, Countess!

MADAME ARRIÉGO. Oh, yes, you must be; rest yourself. We can wait.

Madame Arriégo may here rise and go to Saint-Réault. Two or three others would follow her.

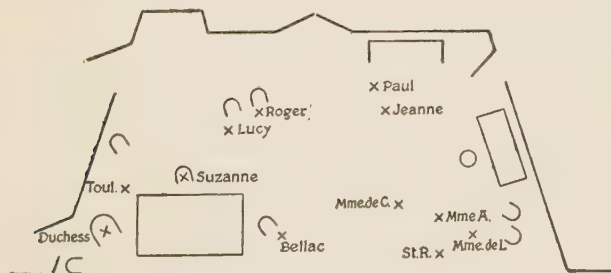
SEVERAL VOICES. You must rest!

MADAME DE LOUDAN. You can't always remain in the clouds. Come down to earth, Baron.

SAINT-RÉAULT. Thank you, but — well, you see, I had already finished.

(*Everybody rises.*)

Saint-Réault's audience may then form into small groups, as follows:



HOW TO PRODUCE AMATEUR PLAYS

There is danger — especially on a small stage — of overcrowding a scene of this sort. Great care should be exercised in connection with the grouping. To continue :

SEVERAL VOICES. So interesting! — A little obscure! — Excellent! — Too long!

BELLAC (*to the ladies*). Too materialistic!

PAUL (*to JEANNE*). He's bungled it.

SUSANNE (*calling*). Monsieur Bellac!

BELLAC. Mademoiselle?

SUSANNE. Come here, near me.

(BELLAC goes to *her*.)

ROGER (*aside to the DUCHESS*). Aunt!

The direction "*aside to the DUCHESS*" shows that (1) Roger, after the company rise, either goes to the Duchess; or that, (2) meantime, he goes to her. This may be done either way, so long as the two are within reasonable whispering distance.

DUCHESS (*aside to ROGER*). She's doing it on purpose!

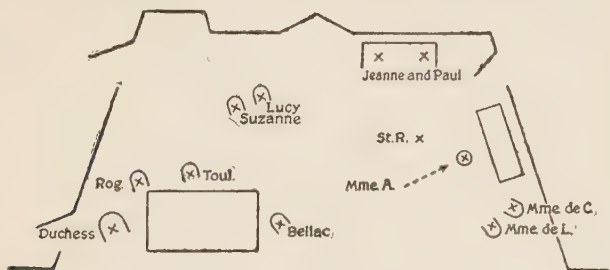
SAINT-RÉAULT (*coming to table*). One word more! (*General surprise. The audience sit down in silence and consternation.*)

Bearing in mind the change of position of Bellac, Roger, and Saint-Réault, we may reseat the characters as shown on page 47.

While, as I have said, grouping depends to a great extent on the size and shape of the stage, it should always be borne in mind that the stage should be made more or less to resemble a picture as regards balance and composition — without, of course, being too mechanically symmetrical. This means that the producer must avoid crowding; that

REHEARSING

the actors must learn to take their places as part of that picture, and not attempt either to usurp the center or to disappear behind other actors. No grouping should ever be left to chance or the inspiration of the moment; every



player must have marked down in his own script every movement he makes. Groups and crowds require a good deal of rehearsing, in order that they may assume the right position at the right moment.

When an impression of crowds is desired — as in “Julius Cæsar” — large numbers of “supers” are not needed. Eight or ten persons, well managed, are enough to create an effect of this sort on a small stage, and perhaps twenty on a large. The basic principle of the art of the theater is suggestion, not reproduction.¹

In the forum scene of “Julius Cæsar” there are practically no stage directions. The management of the mob is therefore left entirely to the director. When the Third Citizen says: “The noble Brutus is ascended. Silence!”

¹ A professor of literature once sought to ridicule a small company of actors who played “Cæsar” with what he termed a “committee on mob”, instead of a large group of supers. He was wrong, and ought to have known that even a small “committee” *can* be made to suggest a very large mob.

HOW TO PRODUCE AMATEUR PLAYS

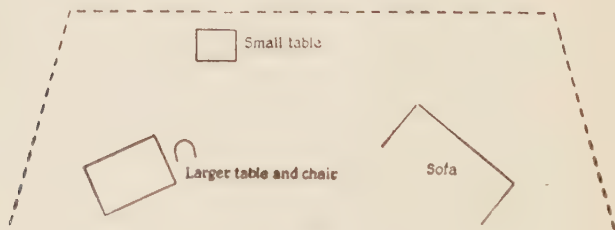
we are given to understand — by the word “ Silence ! ” — that there has been some noise and confusion. The text affords the most important indications ; it is for this reason that every text, with its stage directions, should be studied with the greatest care.

Plot out, for practice, the position of the various members of the mob throughout this scene. Then make diagrams of such scenes as the opening of Seumas O'Brien's “ Magnanimity ”, and Molière's “ Imaginary Invalid.”

As a rule, the best impression of a crowd is made by massing and manipulating groups of from three to six individuals. If movement is needed, it must be planned out carefully during rehearsals. Therefore, since it is nearly always impossible to get trained players to act as members of the mob, it is well to intersperse two or three “ leaders ” in any crowd, who will give the cue for concerted action.

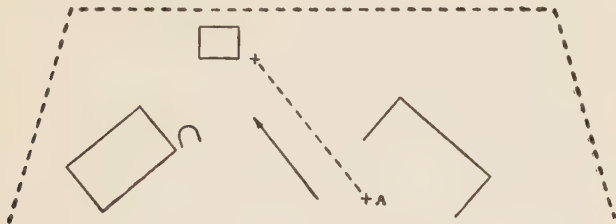
The foregoing discussion, both in the present and preceding chapters, has been made largely from the director's and the stage manager's viewpoint. Let us now go back to the player, and suggest a few methods which will help him.

An easy and vivid way of remembering “ business ” is to make a simple diagram, thus :



REHEARSING

Supposing A, who stands down-stage before the sofa, crosses up-stage to the small table, as he says, "I'll not stand it any longer!" Just after this line the player places a mark referring him to the margin of his "script", and makes another diagram:



This indicates A crossing to up-stage, left of the small table. In this way, when the player is studying his lines, he cannot help studying the "business", and vice versa; and since lines and "business" almost always go hand in hand, he will run no danger of having first learned the one without the other.

Considerable confusion is likely to arise when an over-zealous director insists that his actors be "letter perfect" before the "business" is well formulated, worked out, and thoroughly learned.

In Chapter IV the blocking-out process was described, but the order in which each act was to be rehearsed, the time to be spent on it, etc. — such matters were deferred, and will now be explained.

At the next rehearsal — that is, after the blocking-out of the first act — the second act is treated in the same way. And after the last act has been blocked out, the first should

HOW TO PRODUCE AMATEUR PLAYS

be rehearsed with greater care. Details of "business", grouping, delivery of lines — especially the correction of errors in interpretation — must be carefully worked out. Probably some of the "business" blocked out in the first rehearsal will have to be changed, or at least amplified. Entrances and exits must be repeatedly rehearsed until they go smoothly. The crossings and recrossings of one, two, or more characters can hardly be rehearsed too often.

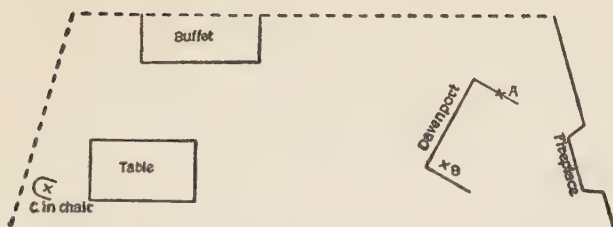
Let us take a few examples of this sort of detail work.

A man comes home late, tired, and hungry. Outside the sitting-room, through an open door, is seen the hatrack. How can this simple incident be made to appear plausible and interesting? Here is one way of doing it: a door is heard closing off-stage; footsteps resound in the hall. A, the man, appears at the center door, wearing a hat, overcoat, and gloves, looks into the room to see whether any one is present, seems surprised, utters a short exclamation, and then turns to the hatrack. His back to the audience, he takes off his hat, hangs it carelessly on a hook, then slowly draws off his gloves, allows his coat to fall from his shoulders, looks at himself in the glass for an instant, and then, with a sigh, comes into the room again.

This simple action is, of course, capable of a hundred variations, depending upon the character of the man, the circumstances under which he comes home, and so forth.

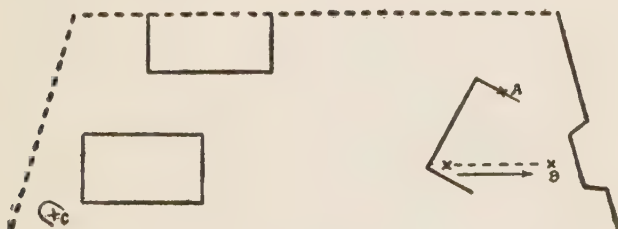
Or, a rather more complicated example: A, B, and C, three men, are seated, talking after dinner. They are stationed as follows:

REHEARSING



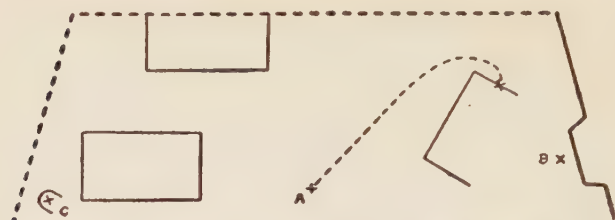
A sits on the arm of the davenport, B on the davenport itself, and C in a chair at the lower right-hand side of the table.

Notice first that the davenport is not placed at right angles to the audience; this is done in order that two people, sitting side by side, may be better seen by the "house." Notice, too, that A is at the extreme left-hand corner of the davenport. Visualize this for an instant: here is proportion, line, and balance, but without any stiffness or apparent symmetry, which should always be avoided. B rises and stands before the fireplace: again notice the grouping:



A then rises and goes to the center of the stage, standing near the left of the table:

HOW TO PRODUCE AMATEUR PLAYS



Be careful! First, every bit of "business", every move, every gesture, must be *justified*, otherwise it attracts attention. This is a real problem with amateurs, who naturally find it difficult not to move about when they have nothing else to do. They feel self-conscious unless they are "acting." The best rule for any amateur — although it is the director who is responsible and should attend to this — is, never to do anything unless he knows precisely why he does it, and unless he *feels* it to be necessary and significant. It is always dangerous to *learn* gestures, to mimic the director, or otherwise consciously do anything that is not the result of a genuine impulse.

One further example: imagine a five-minute conversation, in the text of which there are no stage directions. It is between two women: D and E. They are seated, one in an armchair by the fire, the other in an ordinary chair to the right of a library table:



REHEARSING

There are not many plays in which two characters *merely* converse for so long a period without sufficient reasons, but it is well to take an extreme example. Let us assume that D is telling E the story of her life, and that for two minutes her speech contains little besides straight narrative. Suddenly she tells an affecting incident, and E, who is sympathetic, wipes her eyes with her handkerchief. D continues, and E, no longer able to restrain her tears, but not wishing to show her emotion to D, rises and goes to the left of the stage for a moment or two. The long scene is now broken up by a natural bit of action. While in life such a conversation might occupy several hours, on the stage it must be made more attractive and emotionally stimulating; in the theater, the appeal is through the eye and ear, to the emotions.

Such a scene as that just outlined must be repeatedly rehearsed, until every detail of the "business" is worked out perfectly.

After, say, one week's work on the first act — during which time each of the other acts should be run through at least three times — the players should be letter perfect and able to give a fairly smooth performance.¹

Then the other acts are rehearsed in like manner. Each act, after it is finished in this way, must be rehearsed at least once every three or four days. When all the acts have been worked out, the last few rehearsals should be spent in

¹ In estimating the amount of time to be spent on any play, it is impossible to do more than generalize: some single acts may go well enough after six rehearsals, while others may require thirty.

HOW TO PRODUCE AMATEUR PLAYS

going through the whole play. Minor points in acting, minor "business", rendering of the lines, voice, gesture, etc., must naturally be perfected at this time. Special cases must be dealt with outside the regular rehearsals, for the play should be interrupted as seldom as possible; it is wise to let the actors become accustomed to going through the entire piece. It will be found expeditious, too, for small groups of characters who have scenes together to rehearse these by themselves. The full rehearsals of the play are valuable both to actors and to the director, for the latter is given a general impression which could in no other way be afforded him. At the same time the players will the more readily enter into the spirit of the work if they are permitted to play without interruption. When they forget their lines, they should be prompted without delay, and if they do anything actually wrong, or if the director wishes to make an important change, a note should be made, and *after* the scene or act is over the mistake rectified or the change introduced. It is very unwise to break in upon a scene that is going smoothly.

The number of rehearsals necessary for the production of a play by amateurs depends on the difficulty of the piece, on the attitude of the amateurs themselves, and the amount of time at their disposal. Most amateur performances suffer noticeably from insufficient rehearsing. Nor is this to be wondered at, for the average professional play often demands four or five weeks' rehearsing — seven to eight hours daily — for six and sometimes seven days in the week. Of course, an amateur is an amateur because he is

REHEARSING

not a professional, and he cannot afford very much time for work which is and should be after all only a pastime. One other point should be borne in mind: the average amateur has not the patience of the professional. If he is rehearsed too long or too steadily he will grow "stale", and lose interest in his work.

Still, no full-length play ought to be produced with less than three weeks' work, on an average of five rehearsals, of three hours each, per week. (This does not include "outside" rehearsals of small groups.) Three weeks is the shortest time that can be allowed, while four or five should be devoted to it. This is not in order that the company may attempt to become like professionals; that would be impossible and inadvisable. The amateur player, if rightly trained, should be able to impart a certain natural, naïve, unprofessional charm to the part he is impersonating, but even this can only be attained as a result of constant rehearsing. The director usually finds that the amateur's first impulse is to imitate the tricks of the professional actor, and not allow himself to *feel* the character of the person he is to act. The professional quickly assimilates mannerisms which are only too likely to become mechanical, but which the amateur, because he is an amateur, is not likely to learn, if at first he is not taught or allowed to use them in case he has acquired them through imitation.

Allow the amateur player plenty of freedom in the matter of interpretation, if he has any original ideas of his own; but of course these must never be at variance with the gen-

HOW TO PRODUCE AMATEUR PLAYS

eral "tone" of the play. Let him work out his own salvation: here lies the chief virtue of amateur production, both to the player and to the audience.

Often amateurs are called upon to portray feelings, actions, passions, of which they have no knowledge or experience. Love scenes, for instance, are invariably difficult. In this case, the players must be taught a few conventional gestures, attitudes, even "tricks", but they should not be permitted — except in rare cases — to lay much stress on the acting.¹ This also applies to such purely conventional matters as kissing, dying, fighting, etc., for which a set of recognized technical conventions has been evolved. Amateur productions suffer largely from a lack of continuous tension and variety. Often the action is slow, jerky, and consequently tedious. Constant rehearsing, with a view to inspiring greater confidence in the players, under a good director, is the best means of overcoming these difficulties. The last six or eight rehearsals, after the cast are familiar with their lines and "business", are the most important in fusing the diverse elements and giving the whole a unified structure. When the players are no longer thinking of when they must cross or sit down or rise, they are ready to enter into the spirit of the play as a whole.

As an example, on a small scale, of how a scene may be modulated and shaded, two pages from Meilhac and Halé-

¹ The advice here offered does not contradict the statement already made about professional mannerisms. Few amateurs, for instance, can make love on the stage, and in order not to be altogether ridiculous a love scene should be acted by them imitatively and conventionally.

REHEARSING

vy's "Indian Summer" are here reprinted, with marginal notes explaining how these effects are obtained.

*Slowly
and
quietly.*

ADRIENNE. Just a moment ago I forgot that such a thing was out of the question —

BRI. Why out of the question —?

ADR. Why, because —

*Slight in-
crease of
speed and
tension.*

BRI. Because what? How much did that American family pay you? I'll give you twice as much — three times as much. Whatever you want!

ADR. Only to read to you?

BRI. Why, yes.

ADR. That wouldn't be so bad — there's just one thing against it — it might be just a wee bit compromising!

BRI. Oh!

*Slowly
rising
tension
and
speed.*

ADR. Really, don't you think so? Just a bit?

BRI. At my age?

ADR. (*gaily*). Oh, it's all very well — a young person like me — alone with you. (*Seriously.*) Oh, if you didn't live alone —!

Staccato.

BRI. If I —? If I weren't alone?

ADR. If you only had some relatives — married relatives — your nephew, for instance, with his wife — then I might —

*Em-
phasis.*

BRI. Once more, don't speak to me of —! He's the one that brought all this trouble on us — that letter that forces you to — that letter came from him. (*ADRIENNE makes a quick movement of protest.*) 'Tisn't his fault, I know, but I hold a grudge against him as if it were —

HOW TO PRODUCE AMATEUR PLAYS

| | | |
|--|---|--|
| Momentary pause. | { | <p>ADR. And yet, if I told you ——</p> <p>BRI. (<i>stopping her</i>). Shh! If you please.</p> <p style="text-align: center;">(<i>Pause.</i>)</p> |
| Dimin- uendo. Tense, but quiet. | { | <p>ADR. (<i>moved</i>). Then I must go. That was the only way; and you don't want to do that. I'm sure I don't know what will happen afterward. I still hope —— But for the moment, I must —— (<i>mild access of crying</i>). Oh, I'm sorry —— so sorry —— (<i>falls into chair at side of table</i>).</p> |
| Slight in- crease again. | { | <p>BRI. (<i>excitedly</i>). Adrienne!</p> <p>ADR. (<i>recovering mastery over herself</i>). I beg your pardon —— there! There! (<i>Brushing away her tears.</i>) See, it's all over!</p> |
| Quickly in- creas- ing rise. | { | <p>BRI. Adrienne!</p> <p>ADR. (<i>rising</i>). Monsieur!</p> <p>BRI. It's true, then, if there were some way, you would ——? Not the way I mentioned just now —— but another —— you wouldn't leave, would you? You'd stay here —— near me —— always —— and be happy?</p> |
| Quickly. | { | <p>ADR. (<i>lightly</i>). Oh yes, it's too —— I say it from the bottom of my heart!</p> <p>BRI. Very well, you shan't go.</p> <p>ADR. I ——?</p> <p>BRI. No, you shan't go.</p> |
| Moment of sus- pense. | { | <p>ADR. But —— how? —— Why?</p> <p>BRI. I have found a way!</p> <p>ADR. And it is?</p> |
| Climax. | { | <p>BRI. To make you my wife!</p> <p>ADR. (<i>sits down again, overcome</i>).</p> |

REHEARSING

High tension after the climax, and preparatory to another climax later on.

BRI. I'll do it! — I'll go and speak to your Aunt — Here! Come here! (*Enter NOEL, right, carrying a bundle of papers.*) Come here! Don't be afraid! You may go and get your wife. Bring her here! I'll forgive her as I forgive you! (*Shakes hands warmly with NOEL.*)

NOEL. Uncle!

BRI. You were right — now I know it! What do I care if she is a watchmaker's daughter? Go and get your wife — bring her here — and we'll live together, the four of us —

NOEL. All four of us?

BRI. Yes, all four! (*To ADRIENNE.*) I am going to speak to your Aunt — I'll be back at once.

(*Exit Center.*)

This may seem a very mechanical and arbitrary way of indicating the emotional effect to be got out of any play, but it is intended simply to suggest to the producer and player one way of giving variety to dialogue and action. After all, the feeling of any intelligent player under the guidance of a good director will prompt him to do what I have tried to show through the medium of the printed page.

But sometimes, even after many rehearsals, it will be found that the action drags, and certain scenes fail to produce the expected effect. As a rule, granted the piece is an effective play, this fault is to be attributed to the actors or the director, and in that event it will be well to analyze a scene or two in the manner above shown. In ninety-nine cases out of a hundred this will assist the actor in determining exactly where the weakness lies.

CHAPTER VI

REHEARSING

III

THE dress rehearsal usually takes place on the night before the regular performance.

Every effort must be made on this occasion to have conditions, on the stage and behind it, as nearly as possible identical with those under which the play is to be given. Scenery, lighting, costumes, must all be ready, and the performance carried through with few or no interruptions. The director should be in the back of the "house", and stop the players only when they do something absolutely wrong. It is very unwise to change lines or "business" at the last moment. The stage manager and his assistants must be in their assigned places, the lights manipulated, actors "called", the curtain rung up and down, on schedule. The director watches the general effects, sees that the stage is not crowded, that the lights are in order, and above all, watches the *tempo* of the performance.

The actors must be informed that during the performance

REHEARSING

the audience is likely to distract them by applause, laughter, etc., and that they, the actors, must be prepared to pause for a moment when any such interruption occurs. A little advice as to resting, not worrying about lines, etc., will not be amiss.

Besides the *acting* dress rehearsal, there should be a scene and light rehearsal. This is principally for the assistants behind the stage. The different scenes (if there is more than one) should be set and "struck" (taken down), furniture and "props" put in place, lights worked, exactly as they must be on the following night. Everything should go according to clockwork, the stage manager "holding the book" on all his assistants.

The performance should begin on time. Every one knows the irksome delays incident to amateur performances, and it should be the object of every producer to remedy a defect which is inherent in our often slipshod method of producing plays. Promptness is the first requisite of efficiency, and the best-trained amateurs are those who realize that to do things promptly is the first step toward doing them well. The actors must be in the theater on time, and "made-up" and in costume half an hour before the curtain rises. It is well for each actor to see the property man and make sure that all the "props" he is to use are in readiness. The property man himself must also check his list for the last time, in order to avoid confusion during the performance.

The prompter must follow the play line for line and be ready to prompt any player who forgets his part.

HOW TO PRODUCE AMATEUR PLAYS

It is well for the stage manager (unless he is himself the prompter) to be near the prompter, in order that every cue for lighting, "business" off-stage — ringing bells, shooting, etc. — may be taken up at the proper time.

CHAPTER VII

THE STAGE

DURING the past few years several writers¹ have made a systematic study of theaters both abroad and at home, and established the fact that on the whole our theaters are antiquated, ill-equipped, and fall far short of the infinite possibilities which have been realized in certain cities abroad. While this is no longer true of the majority of our Little Theaters, I state the fact with few reservations, applying it to the average school, college, and church stage.

Revolutionary experiments in lighting and stage settings have, during the past twenty years, opened up fields hitherto undreamed of.

It is not my purpose in this chapter to describe at great length these innovations; the reader is referred to the books mentioned in the footnote below. A few elementary

¹ Hiram Kelly Moderwell, in his "Theater of To-day" (Dodd Mead), and Sheldon Cheney, in his "Modern Movement in the Theater" (Mitchell Kennerley), have rendered signal service in this field. The first book contains a systematic account of practically all the new theatrical experiments. Additional information is to be found in Mr. Cheney's "Art Theater" (Knopf); Clarence Stratton's "Producing in Little Theaters" (Holt); and the other works referred to at the end of this book.

HOW TO PRODUCE AMATEUR PLAYS

suggestions, however, which may be used by intelligent amateurs, will prove useful to producers and managers.

It is likely that most plays will be performed on stages already built and equipped. In such cases, all the director can do is to use his own scenery and at least advise in the matter of lighting. Still, many plays are performed on improvised stages, in private homes, clubs, schoolrooms, or out of doors. This allows the director a little more freedom, and often he may modify the size of the stage to suit himself, and introduce certain innovations of his own.

To those who are in a position either to build or temporarily to construct their own stages, this chapter is primarily addressed.

We shall now proceed to a consideration of a few of the more important innovations on the modern stage. The first of these is undoubtedly :

The "Horizon" or Cyclorama. This is "a white or tinted backing for the stage, built in the form of a segment of a vertical cylinder. It may be constructed of canvas or of solid plaster. . . . Now, if made of canvas, it is more usually kept, when not in use, on a vertical roller, at one side of the stage, near the front, and carried around behind the stage, unrolling from its cylinder the while, until it connects with a similar cylinder at the opposite side of the stage. It hangs from a circular iron rail, and almost completely encloses the stage, rising to the required distance. . . . It can be rolled up on its original cylinder when it is not needed, leaving the stage once more approachable from all sides. . . . The chief uses of the 'horizon'

THE STAGE

are evident. It presents a continuous dead-white or tinted background, which, when played upon by the proper lights, gives a striking illusion of depth and luminous atmosphere. . . . But perhaps its chief value, from the standpoint of the stage artist, has not yet been mentioned. For the new device changes altogether the problem of lighting. Ordinary sunlight is, as we know, not a direct light, but an infinitely reflected light, bandied about by the particles of air and by the ordinary physical objects on which it strikes. The mellowness and internal luminosity of ordinary sunlight is wholly due to this infinite reflection. It was the lack of this that made the old stage lighting, with its blazing direct artificial glare, so unreal. The 'horizon', and especially the dome 'horizon', permits the stage to be lighted largely or wholly by criss-crossing reflection. The mellow and subtle lighting which makes it possible was altogether unknown under the older methods."¹

The construction of a "horizon", or cyclorama, either of cloth or plaster, is rather difficult, but there are simple substitutes which may be made. The following has been used by amateurs with considerable success.

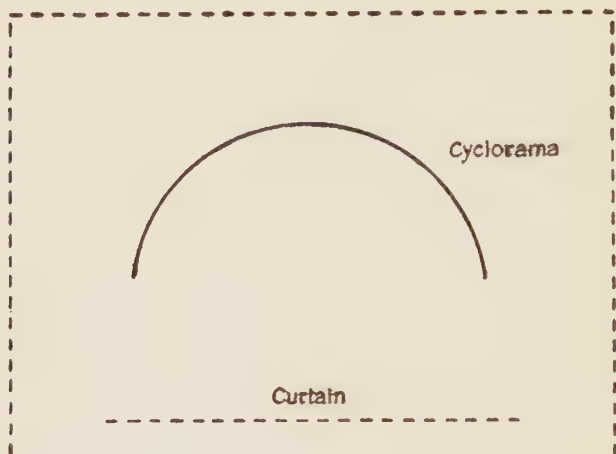
First take a wooden rod or, better, iron pipes, curved to the desired shape.

Fasten this framework either to the ceiling of the "loft" or, if that is too high, to some solid woodwork in the wings. On the rod hang curtains of burlap, or like material, or even two or three thicknesses of cheesecloth, allowing it to fall in simple folds. The color will depend on the sort of

¹ Moderwell's "The Theater of To-day."

HOW TO PRODUCE AMATEUR PLAYS

play to be produced and the kind of lights used. As a rule, dark tan, green, or dark red are the best colors, and can be used on many occasions and for nearly every sort of play. Whether the "horizon" thus improvised be permanent or temporary, this is one of the best possible backgrounds. In



out-of-door scenes it gives a suggestion of distance. There is also no reason why a simple "horizon" should not be installed in a private room or hall. The process just described applies with equal force to the construction of cycloramas almost anywhere.

In Constance D'Arcy Mackay's "Costumes and Scenery for Amateurs" ¹ the author describes how a "desert and oasis" scene can be made out of the simplest materials:

"A plain sand-colored floor cloth. A back cloth of sky-blue against which very low sand mounds appearing as if at

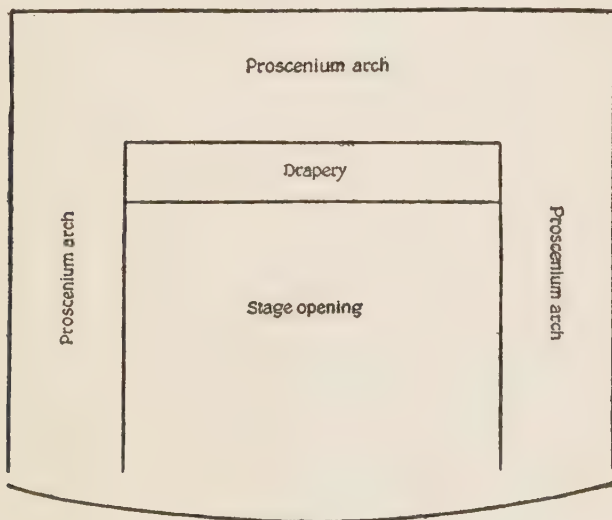
¹ Henry Holt & Co.

THE STAGE

great distance, with palm trees, also made small by distance. These mounds and palm trees should be painted low on the back cloth, since a vast stretch of level sand is what is to be suggested. It would even be possible to use a plain blue sky cloth, and run some sand-colored cambric into mounds across the back of the stage, so as to break the sky line."

It is not necessary, though, to *paint* the panorama cloth; darker cloth, made to represent mounds, thrown across the lower part, would be equally effective. Further examples of what can be done will be cited in the chapter on "Lighting."

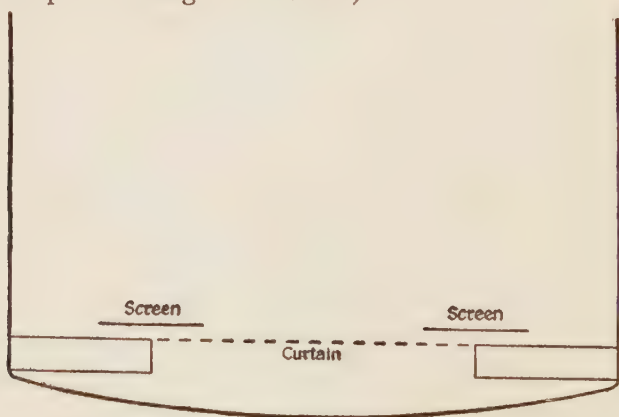
Another recent innovation of particular value to amateurs is that by which the proscenium opening can be made large or small, according to the demands of the play. The ordinary proscenium looks like the following diagram. (Here you look at the stage as from a seat in the "house.")



HOW TO PRODUCE AMATEUR PLAYS

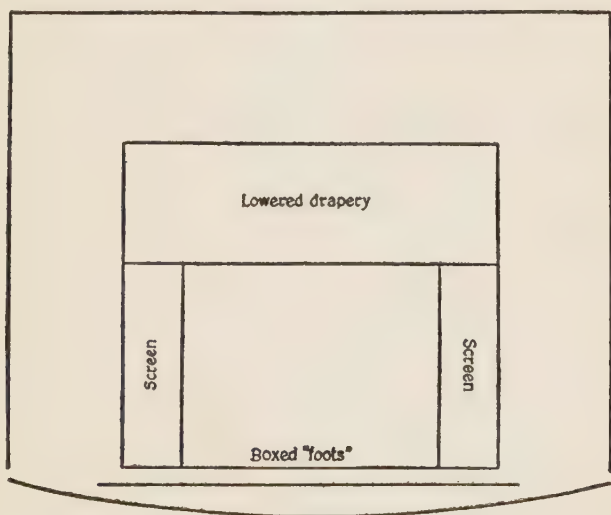
Suppose one scene of a play calls for a large courtroom filled with people. Obviously, all the stage space is required. But suppose that the next scene is a small antechamber. On the ordinary stage the discrepancy is at once observed, and the effect is likely to be ridiculous. Even if the sets used are "box sets" (that is, with three walls and not merely conventional screens or curtains), an effect of great size can be easily obtained in the first scene, and of smallness in the second, by means of the device about to be described. This applies to plays where the same set is used for both scenes. If a different set is used for the antechamber scene, the new device is especially useful.

First, construct two tall screens (on a wooden framework), made either of painted canvas or, better still, of cloth of some dark and subdued tone, draped over the framework, and place them on each side of the stage, just behind the proscenium arch, as in the diagram (you are now looking down upon the stage from above):



THE STAGE

These screens or drapery wings can be easily set closer to the center of the stage, thereby diminishing its size at each side. Then the drapery border above, which hangs down from behind the top of the proscenium arch, and which should be of the same color and material as the side screens, is lowered. This process makes, from the inside, a smaller proscenium arch. On many stages there has been added a fourth side to this frame, by "boxing" the footlights:



This last prevents the direct rays of the footlights, when they are used, from casting a blinding light up into the gallery.

To return to the smaller scene made by the inner proscenium arch. It will be observed that the "horizon",

HOW TO PRODUCE AMATEUR PLAYS

if there is one, or back wall of the set, or else the curtain, must usually be brought forward a little. The advantage of the inner proscenium becomes apparent when such a play as "The Merchant of Venice" is performed, and the absurdity of using a stage of the same size for the Portia-Nerissa scene in the first act, and the casket scene, is forcibly brought to our attention.

The introduction of simpler scenery and simple lighting does away with much that was difficult to manage under the old system, and a few well-trained amateurs should be able to set and attend to almost any production.

As much space as possible should be kept clear behind the curtain; occasions are likely to arise when the entire stage may be needed, and the manipulation of scenery on a full stage is a difficult task.

CHAPTER VIII

LIGHTING

IT has been rightly urged that recent inventions and discoveries in lighting constitute the most important contribution to the modern art of the theater, as distinguished from the art of the drama. While this manual is intended primarily to help the director and the player, the present short chapter may assist the former or his associates in their effort to improve the physical conditions of the stage.

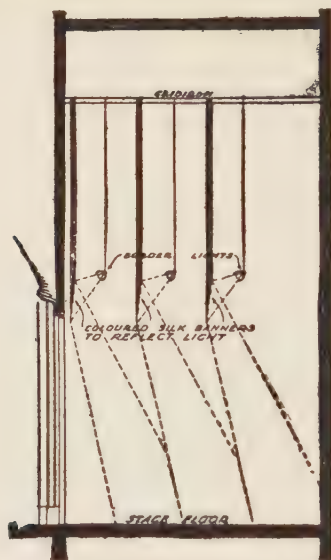
The prevalent system of using footlights and border lights is on the whole bad, because it is false, and unnatural, above all unnecessary. Says Moderwell¹:

“ Before we can begin work in artistic lighting we must do some destroying. One element in the old lighting must go, and go completely. We can say this with careless ease now that the Fortuny system has given us a better way. But even before this invention was made known, the case against the footlights must have been obvious to any sensitive man of the theater; that the ‘ foots ’ continued as

¹ “ The Theater of To-day.”

HOW TO PRODUCE AMATEUR PLAYS

long as they did indicates the stagnation of the old theater in all but purely literary art.



From The Architectural Review

OPERATION OF THE FORTUNY INDIRECT LIGHTING SYSTEM

“The footlights, with their corresponding border lights from above, give a flat illumination. They make figures visible, but not living; they destroy that most precious quality of the sculptor, relief. . . . It is the shadows, the nooks and crannies of light and shade, that show a figure to be solid and plastic.”

The Fortuny system is a device by which light is reflected and diffused: “An arc-lamp and several pieces of cloth of various colors — these comprise the Fortuny apparatus in its simplest form.” While only an expert electrician can

LIGHTING

install and manipulate a system built on Fortuny's principles, still, amateur electricians and producers should do their best, by experiment, to use some sort of indirect lighting.

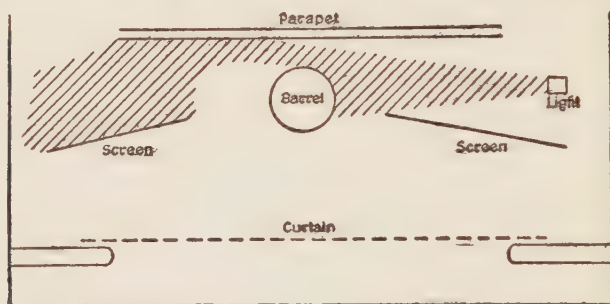
Two or three experiments may be briefly described.

Suppose that the "horizon", or the hangings masking the back of the stage, are made of white or light-colored cloth. An arc-lamp, incandescent bulb, or ordinary calcium light can be placed up in the loft, above the top of the "horizon", and behind it. This can be covered with a piece of colored silk, which will diffuse the light over the "horizon" or the hangings. If one light or lamp is not sufficient, others can be placed in various positions to reinforce it. As conditions vary so greatly, it is impossible to offer more concise directions.

Where box sets are used in which there is at least one window, and provided the scene is not a night scene, it is better to have all — or most of — the light come in through one window. In the second act of Charles Klein's "Music Master", produced by David Belasco, the stage was at one time brilliantly lighted, supposedly by sunshine from the outside, but the rays came in from both sides of the stage! If, however, screens and curtains are used (see Chapter IX), then it is wise to introduce some sort of central reflected light. To station lights on all sides of the stage will make the stage too bright, and besides, it will produce unnatural and distorted shadows: there is no chance for effects of relief or any illusion of plasticity. If possible, the foot-lights should be entirely eliminated; if not, then most sparingly used. Our stages are for the most part overlighted.

HOW TO PRODUCE AMATEUR PLAYS

The production of Lady Gregory's "Rising of the Moon" by the Abbey Theater Players was one of the simplest and at the same time most effective of stage pictures. The following diagram will show the position of the settings:



The back of the stage (the shaded area) was flooded with white light to suggest moonlight. There were no "foots" or "borders"; anything besides the single light would have ruined the effect of perfect placidity.

Most stages are provided with electricity, but it often happens that amateurs wish to perform their plays in an ordinary room or hall, or out of doors at night. The use of candles or oil lamps sometimes permits an ingenious director to achieve strange, interesting, and beautiful effects. It is possible, for instance, to make, either out of paper or of silk, small lanterns for candles or lamps, and to put these either on the stage itself, in place of footlights, or (if the type of play allows) as part of the stage furnishings, or finally off-stage. The light is, of course, by no means strong, but it is pleasant to the eye, and unless the audience is too far away from the stage, will usually suffice.

CHAPTER IX

SCENERY AND COSTUMES

VERY little need be said regarding the usual conventional sets, whether they represent interiors or exteriors. The purpose of this chapter is (1) to suggest simple but effective means of staging without using the conventional sets,¹ and (2) to state a few principles about costuming.

By means of the simple devices about to be described, the amateur is enabled to do without "box sets" and all the paraphernalia of the old stage. The tendency nowadays is away from naturalism in setting; the aim is rather to supply simple, appropriate, and beautiful backgrounds; to suggest rather than to represent. When the word "conventional" is used it is intended to convey the meaning not of "old" and "hackneyed", but of "simple", "suggestive." There are three kinds of setting which may be used for practically all kinds of plays.

But before we discuss the details with which this chapter

¹ If a conventional set is required, and is found too expensive to buy or rent, paper scenery — which is pasted over wooden frames — can be purchased at a reasonable price.

HOW TO PRODUCE AMATEUR PLAYS

is to be concerned, let us briefly inquire into certain fundamental matters.

Consider ¹ for a moment the word " Play." It has several meanings, but think of it first in reference to a theatrical performance. It means something that is acted, assumed, pretended — in short, played.

None of us is so old as to have forgotten the most fascinating part of his childhood, the time when play consisted of acting a part, indeed a whole world of parts. The child who gathers his companions together and starts the game of " Let's Pretend " is a born actor, and a stage manager as well. As a matter of fact we are all actors, and many of us spend our lives trying to cast off the pretense that seems so essential a part of our being, though few of us ever succeed.

The drama, whatever else it may be, is an everlastingly human necessity, and however much the tragedy of " Hamlet ", let us say, differs from the game of playing wild Indians in the backyard, they are both basically creations of the human animal in response to the same instinctive desire to pretend.

It is obvious, I hope, that a performance of " Hamlet " in a theater is just as much a pretense to an adult audience as playing Indians is to a youngster of five, probably much more so. At least I must confess that no Hamlet I have ever seen was as " real " to me as I was to myself at the age of five in the rôle of an Indian chief, for whereas Sir John-

¹ This section, as far as page 82, originally appeared as part of my article "Producing Amateur Plays with the Imagination." To the editor of the *Billboard* I am indebted for permission to reprint.

SCENERY AND COSTUMES

ston Forbes-Robertson and Mr. Walter Hampden are for three hours at best simply actors of the twentieth century, I was able to persuade myself that I was not altogether a boy in modern America: Black Hawk was much closer to me then than Hamlet is now. It makes no difference that the distinguished actors I refer to wore the best costumes that money could buy, or that the settings against which they played were both beautiful and sufficiently accurate, or that they read the lines with sympathy and understanding; my own equipment was a few feathers and a pair of moccasins, and my scenery a well-trimmed lawn; my pretending was, to me, much better than that of skilled actors and scene painters.

Now the moral of these preliminary remarks is simply this: that the amateur should endeavor to forget the professional stage, to allow himself, so far as possible, to adopt the child's viewpoint. If he would get the best out of the theater he will see to it that the player, the manager, the director, and the audience look upon every production as a child looks upon his toys. Amateurs are exercising an incalculable influence throughout this country, for they are learning to assert their right to self-expression; they deem it worth while to play and to enjoy themselves as children do. If there was more of this joy on our professional stage, our theater would be a more genuine and a more enjoyable institution than it is.

Although the amateur is exceptionally fortunate in being able to choose what plays he likes rather than wait until a Broadway manager sends him what will pay, he seems only

HOW TO PRODUCE AMATEUR PLAYS

too often to stand rooted in the belief that plays must be mounted in one particular way, and unless they can be set, managed, and mounted in that way, they ought not to be produced at all. In other words, despite the successful experiments in a hundred Little Theaters (and on Broadway as well) there are too many of us who believe that Shakespeare cannot be mounted except by using the half dozen absurd "realistic" sets now moldering in the opera house on Main Street. It rarely occurs to us that these "realistic" sets are almost invariably anti-realistic. But the convention has become deeply rooted.

Recall once more the back lot and the game of Indians, or imagine the old attic where you cut out paper dolls; was it necessary to set the stage in the one case with a forest of trees and in the other with real doll houses? Not at all, the back lot *was* a wilderness and the soapbox a real house. Not for a moment did we deceive ourselves by thinking that the clothes pole was a wilderness or the box a house, but they were sufficient in the game of "Let's Pretend."

When Shakespeare's "Twelfth Night" was first performed we know that there was nothing on the stage to *represent* and scarcely anything to suggest the various scenes: "A sea coast" was taken for granted when the actors spoke of it, and a "room in the Palace" was assumed to open up before the eyes of the spectators when the plot demanded a change of scene. The Elizabethan audience was simply pretending: "Tell us," they would say, "where you want us to be and go ahead with the show." When Julia Marlowe plays Olivia with five tons of scenery she

SCENERY AND COSTUMES

becomes as a matter of fact a less effective actress than if she had been content to play the entire piece before a curtain.

It is possible to produce almost any play with no artificial background at all. There must, however, be *some* sort of background, simply because there is no such thing as nothing. Our efforts are, therefore, directed upon the problem of devising the simplest sort of setting for as many kinds of plays as possible. Of course, there are certain plays that require "real" walls and doors and windows and a large assortment of furniture and "props." For instance, in George Broadhurst's "Bought and Paid For", a man breaks down a door and, granted that this scene must actually be presented on the stage, we must have something that looks and sounds like a real door.

But, it will surely be asked, what becomes of the atmosphere in plays where the dramatist is at pains to describe a particular sort of interior which happens to be an integral part of the play — an old baronial hall, for instance? In the first act of "Tilly of Bloomsbury" the dramatist describes an imposing Gothic chamber with stained-glass windows, elegantly carved doorways, broad winding stairs, and the like.

Well — any attempt to *reproduce* such a room is bound to fall short of the effect produced by the original, and the curious thing is that the greater the effort to do so, the more apparent does the failure become. Hence it will, I am sure, be found that the setting of a scene of this sort should be even simpler than that for an ordinary interior of a Harlem

HOW TO PRODUCE AMATEUR PLAYS

flat, because when you play before unadorned screens or hangings and ask the auditors to pretend that the screens or hangings are the baronial halls of Sir So-and-So whose ancestors fought at Agincourt, the auditors are willing and able to enter into the spirit of the game, but if you try to foist upon them what is obviously an imitation of Gothic windows, you challenge them to judge the success of your effort. If it is (relatively) good they will very likely be thinking too much of the clever imitation and forget play and players alike.

“ Tilly ”, therefore, is more effectively produced with bare screens or curtains, with perhaps one or two “ props ” (like a shield or a piece of Gothic furniture), than with all the trappings that can be bought at a dozen secondhand shops.

I have mentioned curtains and hangings. Hangings made of burlap, plush, or other material, and arranged in semicircular form round the back of the stage have been found to meet the requirements of classic and period plays. Shakespeare, Molière, Goldoni, and the Greeks are especially effective against such backgrounds. I have seen the same curtains with the same lights used on the same stage for four different Shakespeare productions, two Greek plays and “ The Doctor in Spite of Himself.” Variety in each case was introduced by a change of furniture; the Greek productions were differentiated, scenically, from the others by the use of a single white wooden bench. Rostand’s “ Romancers ” requires in addition to the curtains simply a wall and two or three benches.

Is this sort of simplification too extreme? It is said

SCENERY AND COSTUMES

that one of the most deeply affecting performances ever given of Wagner's "Tristan and Isolde" was a rehearsal on a bare stage by actors dressed in overcoats and hats, at which Tristan carried an umbrella under his arm!

How is it possible in realistic plays to suggest a hotel lobby, a street corner, or a railway station with screens or curtains? The first act of Booth Tarkington's "Intimate Strangers" is laid in the waiting room of a small railway station. There are a window and a door or two, a few wooden benches, a stove, a clock, and a ticket window. Since the setting need not suggest the Grand Central Terminal, but is simply a room, we have only to suggest its character. Benches are needed for the action, there must be a clock and a ticket window, but what else (and this is what we should always ask in considering every set)? What is it that stands for, or symbolizes, the character of the scene? In a church a Gothic window or a burning candle, in a studio an easel, in a library a book (yes, a book, if rightly placed) — these at once occur to us. So in the "Intimate Strangers" let us, in addition to the things already mentioned, have a time-table, a poster, or a notice, and no more. True, these things are all mentioned by the author, but we must select, intensify, symbolize. So we allow the necessary gaps in our screens, either make a ticket window out of a wooden box or merely allow an extra gap in which we assume a ticket window to exist.

Booth Tarkington may feel that I am taking unpardonable liberties with his stage directions: Bernard Shaw, I know, would furiously resent my touching an article of his

HOW TO PRODUCE AMATEUR PLAYS

furniture, but both Tarkington and Shaw must realize that amateurs are going to take liberties with their texts, and sometimes amateurs must choose between doing this and not producing the plays at all. Oddly enough, however, I find George Ade expressly telling the producer to use his own judgment. In "Father and the Boys" he mentions "a wide doorway, with hanging portières", etc. After describing the scene at some length he says, "This arrangement not essential if artist can devise a more effective one. So far as action is concerned the demands are . . .," etc. There we are. We endeavor therefore to arrange the scene "more effectively" than we could by following the description word for word. Later on in this same play we are required to suggest "a row of private boxes in the upper part of a grand stand" at the races. "Good chance," we read, "for an effective panorama drop."

To return now to the simple settings.

1. The first and simplest consists of draperies and tall screens. The Greek classics and Shakespeare are particularly effective with this sort of background. Where Greek plays are given, a peristyle of wooden pillars up-stage, behind which may be hung white or tinted curtains, is very useful. Any Greek play can be produced with this setting. Often such plays are given in the open. If the performance takes place in the daylight, there is, of course, no difficulty about lighting; but if it be at night, then a flood-light must cover the stage. This is placed behind the audience.

Shakespeare is best acted against a simple background.

SCENERY AND COSTUMES

A sort of "horizon" may be constructed by using curtains hung at the back of the stage, upon which a light is thrown from one direction: behind the proscenium arch, from above, or from one side. Suppose that "The Comedy of Errors" is to be performed. The first scene of the first act is "A Hall in the Duke's Palace." This, of course, may be printed on the program, but on the stage all that is needed is a suggestion or two, like a gilded chair and a painted white bench or two. These are not needed in the action, but they serve to create atmosphere. The second scene is "A Public Place." Absolutely no "props" or furniture are needed; indeed, their very absence indicates the "place." The first scene of the second act is the same. The curtains round the stage must be made in sections, in order to allow the players to enter and exit through them. The lines are always sufficient to indicate where a person is coming from or going to. In the first scene of the third act, Dromio of Syracuse says:

DRO. S. (*within*). Mome, malt-horse, capon, coxcomb,
idiot, patch!

Either get thee from the door, or sit down at the hatch.

Dost thou conjure for wenches, that thou call'st for such store,
When one is one too many? Go, get thee from the door.

A house is evidently intended to be represented, but it is not necessary that we should see it: Dromio of Syracuse may speak from behind the curtain. The convention will be readily accepted. Nor is it necessary to differentiate the various "public places", except for the sake of variety: perhaps a bench or two now and then will accomplish this pur-

HOW TO PRODUCE AMATEUR PLAYS

pose. And when, in the first scene of the fifth act, the public place is "before an Abbey", there is still no need of any definite set pieces. From time to time, doubtless some special article of furniture or set piece of some kind will be mentioned in the text, in which case it can easily be supplied.

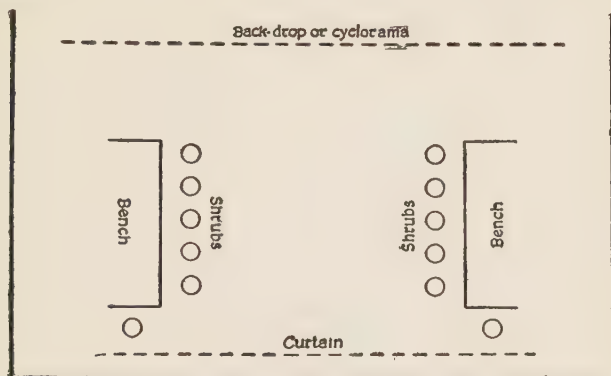
This "Shakespeare-without-scenery" is not the only method by which Shakespeare can be performed, but it is the easiest and, if tastefully done, the most effective.

Let us now take a rather more difficult play, "Twelfth Night." The first scene of the first act is "An apartment in the Duke's palace." The Duke sits on a sort of throne or sofa. In Max Reinhardt's production of this play, the set consisted simply of a semicircular lounge extending all the way across the stage. It was covered with dark blue plush against a background of the same color. A warm yellow light, from above, flooded the stage.

Either a throne or sofa for the Duke, then, and a few chairs for the remaining characters who sit down — the musicians stand — or else, following Reinhardt, a semicircular lounge. This is all. The second scene is "The Seacoast." The stage may be left bare. The third scene is "A room in Olivia's house." Chairs or couches, and a throne for Olivia. The following scene is the same as scene one. The first scene of the second act is again the seacoast. The next is "A street." No furniture. The third scene is "A room in Olivia's house"; evidently not the same as that in which Olivia first appeared. The room is presumably in or near the wine cellar: a table, therefore, and three or four chairs. The next is the same as in act one, scene

SCENERY AND COSTUMES

one. The fifth scene of the second act is "Olivia's garden." Here the stage business requires a few shrubs and a bench or two. An arrangement of this scene is suggested in the diagram:



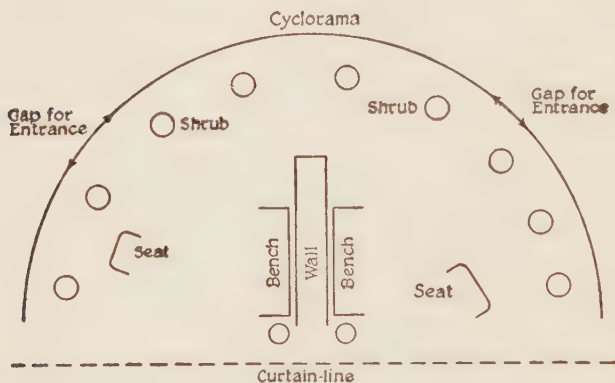
Malvolio comes down-stage Center, while the others are hiding behind one of the benches either Left or Right. These benches, as indicated in the diagram, are partially concealed by shrubs. Bay trees, planted in green-painted tubs, make specially good decorations. They can be used for various purposes, as will be shown later. They are not so high as to conceal the players who are supposed to be hidden behind them. The following scene is the same. The second scene of the third act is the cellar room again. Following this, a "A street"; then "Olivia's garden" once more. The next new scene is the first of the fourth act: "A street before Olivia's garden." Perhaps a little variety can be introduced by using a shrub or two. The remaining scenes are repetitions of those already considered.

HOW TO PRODUCE AMATEUR PLAYS

2. Out-of-door scenes of a more elaborate kind, in plays like Rostand's "Romancers", often require more complicated sets; but they may still be produced with the most primitive sort of background. The stage directions of this play are as follows :

SCENE — *The stage is divided by an old wall, covered with vines and flowers. At the right, a corner of BERGAMIN'S park is seen; at the left, a corner of PASQUINOT'S. On each side of the wall, and against it, is a rustic bench.*

This is set in the following manner :

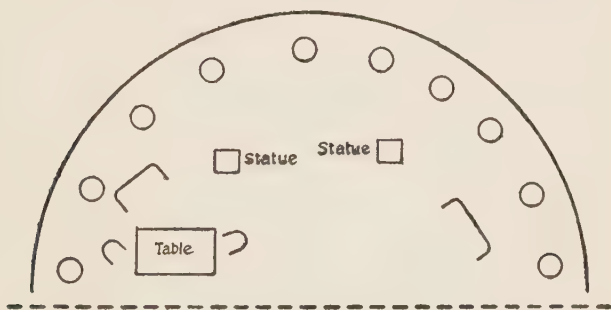


The background hangings may be of tan or dark green burlap. Gaps, covered by the folds, must be made to allow the players to enter and leave the stage. The wall must be constructed of solid wood, in order to support the players, and perhaps painted to suggest bricks. There is a rustic bench against each side of the wall. Though they are not mentioned in these preliminary directions, there are other

SCENERY AND COSTUMES

rustic benches, down-stage right and left. These are used later in the act.

In the second act "*the wall has disappeared. The benches which were formerly against it are removed to the extreme right and left.* (The extra benches mentioned in the first act have, of course, been removed.) *There are a few extra pots of flowers and two or three plaster statues. To the right is a small garden table, with chairs about it.*" This scene is set as follows :



The third-act stage directions are: "*The scene is the same except that the wall is being rebuilt. Bricks and sacks of plaster lie about.*" A few bricks will indicate the partly finished wall.

Since the scene of this play is laid at first in parks, there ought to be something to suggest the place. Here bay or box trees may be used. Perhaps three or four should be arranged more or less symmetrically at the back of the stage, and as many to the right and left, down-stage. One or two may be added, close to the wall. This is all that is absolutely necessary.

HOW TO PRODUCE AMATEUR PLAYS.

The foregoing remarks are applicable chiefly to romantic plays, but what is to be done with modern realistic pieces? There are two courses open besides the conventional one (using box sets) :

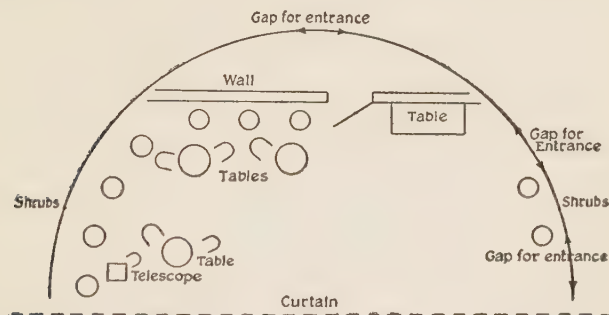
3. The first is the use of hangings as before, and a few needful articles of furniture about the stage. This is not realistic, but there are many realistic plays which can be produced without correspondingly realistic settings. Of course, where windows are referred to, and used, there must be real windows, and where a character is directed to hang a picture on a wall, there must be some sort of wall. However, there are many realistic plays where box sets are not required. Sudermann's "Far-away Princess", for instance. The author has suggested a certain setting, but as his suggestions are not absolutely essential, they may be modified.¹ The directions are :

The veranda of an inn. The right side of the stage and half of the background represent a framework of glass enclosing the veranda. The left side and the other half of the background represent the stone walls of the house. To the left, in the foreground, a door; another door in the background, at the left. On the left, back, a buffet and serving table. Neat little tables and small iron chairs for visitors are placed about the veranda. On the right, in the center, a large telescope, standing on a tripod, is directed through an open window. ROSA, dressed in the costume of the country, is arranging flowers on the small tables. FRAU LINDEMANN, a handsome, stoutish woman in the thirties, hurries in excitedly from the left.

¹ Not that the playwright is wrong, but since he wrote his play such settings can be just as well, and often more effectively, made with far simpler materials.

SCENERY AND COSTUMES

If the dramatist's stage directions are implicitly followed, a realistic set will be required. The scene as set according to the diagram below has, however, often been used by amateur groups.



Once more, the little shrubs may be used in order to suggest an out-of-doors scene.

Or, to take an example of a "modern-interior" play in which the same conventionalized scenery may be used to advantage. Alfred Capus' "Brignol and his Daughter" is set as follows :

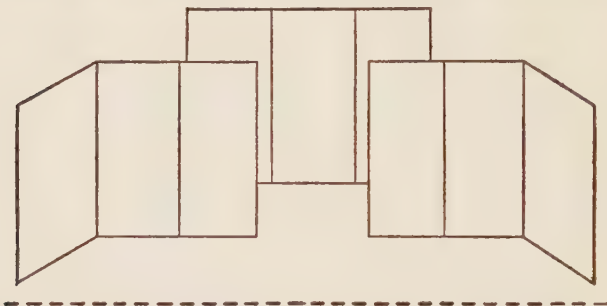
SCENE — *An office, fitted up with various articles of parlor furniture — rather pretentious in appearance. To the right, a table with letter files and a safe; beside the safe, a bookshelf. At the back is the main entrance; there are other doors, right and left, one opening upon a bedroom, the other upon the parlor.*

Here the setting is so conventional that no *actual* room is required: merely the table, chairs, safe, etc., as called for. Of course, it is not imperative that such plays should be set in this manner: the arrangement with screens about to be

HOW TO PRODUCE AMATEUR PLAYS

described is usually the best way. Realistic sets are not always required for realistic plays.

4. By the introduction of screens — not, however, to be confused with the large screens mentioned by Gordon Craig — practically any realistic play can be mounted. The diagram below will afford some idea of a very simple device :



Three screens about seven feet high, made in three sections, and covered with burlap or like material, are all that are usually needed on a moderately-sized stage. These can be set in various ways. If an ordinary room is desired, they may be set as in the above diagram.

“Brignol and his Daughter” may be staged by using three screens (as in the diagram above): the opening at the back is the center door; the doors on the right and left are the openings left between the lower ends of the side screens and the inside of the proscenium arch. The furniture is set in this scene as required in the stage directions. If the proscenium opening is too large, then the grand drapey can be lowered to within two or three feet of the top of the screens, and the side screens, behind the sides of the

SCENERY AND COSTUMES

proscenium arch, brought closer together. Or, when the screens are used in a room or hall and not in a theater the ends may be easily masked by additional screens set at right angles with the screens to the right and left. Behind the screens representing the room, burlap or a suitable substitute may be hung. To take a concrete example once more, the setting of the first act of "A Scrap of Paper" (the adaptation by J. Palgrave Simpson) is thus described in the text :

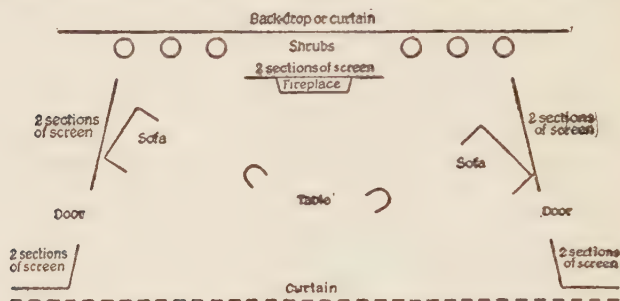
Drawing-room in a French country house. Windows to the floor, R.C. (Right Center) and L.C. (Left Center), at back, looking out on gardens and park. The window L.C. is at first closed in with barred Venetian shutters. The window R.C. opens on the garden. Fireplace, C. (Center), between the windows, surmounted by a mirror. On each side of the mirror is a bracket, within reach of the hand; the one, R., supporting a statuette of FLORA, the other, L., empty. Doors, R. 2 E (See diagram) and L. 2 E. Sofas R. and L. up-stage. At C. of stage is a round table, with a lamp, and an embroidery frame, a book, and other objects scattered upon it in great disorder. Chairs R. and L. of table. Armchairs R.C. and L.C., down-stage. The furniture is to be rich but old-fashioned, and a little worn. Carpet down.

Five screens are here required : one at the back, behind the fireplace ; and two on each side of the stage. Only two of the three folding sections of each are used.

The fireplace should be "practical" — that is, it must have a wooden or other solid framework. In case a mirror is desired, it should be hung lower than a mirror usually is, and made of mosquito netting or wire screening, to avoid

HOW TO PRODUCE AMATEUR PLAYS

reflections. A very few pictures may be hung on the screens. The hangings at the back of the stage — masking the bare walls of the theater or room, as the case may be —



are of the same sort as have been described before, but the color of the screens must naturally harmonize with them.

With such a background, and by means of screens, shrubs, and the few requisite set pieces, like the wall in the Rostand play, I have seen fifty different plays produced by amateurs, in not one of which was anything that would shock theatergoers accustomed to the most elaborate settings.

As may be easily imagined, the possibilities of variation upon this simple arrangement of screens are infinite. Experimentation, as always, will reveal new combinations and effects.

5. A word may here be said of the flat background near the curtain line. About four or five feet behind the curtain line — *i.e.* the place where the curtain falls to the stage — hangs a drop of burlap, or else a white drop like that used for stereopticon lectures. This, either played upon by lights in "the house", or from behind the stage, forms a strik-

SCENERY AND COSTUMES

ing background for scenes of pantomime, a street — as in “Twelfth Night” — a wall or a forest. Such a screen was most effectively used in one scene of Reinhardt’s production of “Sumurûn.” A still more striking effect was achieved in a performance of “Peer Gynt” at the Lessing Theater in Berlin. The scene was that in which Peer stands before the pyramid in Egypt. About five feet behind the curtain line a white screen was dropped. Diagonally across this screen was thrown a dark purple light, while over the rest of it played a saffron-yellow. That was all, but the suggestion of the vast shadow of the pyramid and the blinding sunlight and yellow sands of Egypt was far more impressive than any *representation* of the pyramid and desert could possibly have been.

In case the effect of a distant city is desired, then another (darker and thicker) cloth, or even ordinary pasteboard cut to suggest the outlines of buildings and the like, can be sewed or otherwise secured against the drop, producing the effect of a silhouette.

The whole problem of staging resolves itself into this: achieve your effects in as simple a way as possible; suggest, do not try to represent; scenery, which ought indeed to be a delight to the eye, is after all only background. Experiment, but never hesitate to ask the advice of those who know the principles of color, line, and form, as well as those who have technical knowledge of the art and craft of the theater.

Costumes. In his introductory remarks to “The Romancers”, Rostand says that the action may take place

HOW TO PRODUCE AMATEUR PLAYS

anywhere, "provided the costumes are pretty." This is the basis of the few brief remarks to be made here on the subject of costumes. It must not be concluded, however, that any costumes may be used on any occasion. A play of modern life must have modern costumes and a "period play" must at least approximate in spirit the age in which the action transpires. But it makes little difference whether Hamlet wears a medieval Danish costume, or one of the age of Elizabeth. It is a well-known fact that in Shakespeare's day little or no attention was paid to historical accuracy in costumes, and that even in the historical plays the actors wore the clothes of their own day. But it should not be concluded that "Julius Cæsar" must be played in modern dress. Such discrepancies as were allowed in Elizabethan days could not have made very much difference, and nowadays it is not worth while to spend too much time over details. In Greek plays it is well to use Greek costumes, because we have long been accustomed to associate some sort of archæological detail with plays of a certain epoch; and besides, Greek costumes are beautiful. But do not strive to be historically exact: so long as costumes are beautiful, and harmonize with the setting, and are not absurd or out of harmony with the play, they are good. There are numerous exceptions. Where a dramatist definitely calls for costumes of a certain period, and where the want of them would spoil the point — as in "Milestones" — then an effort must be made to obtain the correct costumes and setting. But the chief reason why the first act of this play requires historical accuracy is that the audience

SCENERY AND COSTUMES

knows very well what mid-Victorian clothes are like. If the play is revived in the year 2500 A.D. it is safe to say that Elizabethan or Queen Anne costumes would do just as well.

“The public”, says Dunsany,¹ “must needs know exactly ‘when it all happened’, so I never neglect to inform them of the time. Since man does not alter, it does not in the least matter what time I put, unless I am writing about his clothes or his motor car, so I put ‘about the time of the fall of Babylon’; it seemed a nice breezy time, but ‘about the time of the invention of Carter’s Pills’ would of course do equally well. . . . The fact is the schoolmaster has got loose, and he must be caged. . . .”

¹ In Bierstadt’s “Dunsany the Dramatist.”

CHAPTER X

DRAMATICS IN THE SCHOOL

THERE is no doubt," says Doctor William M. Davidson, Superintendent of the Pittsburgh Public Schools,¹ "that the proper enjoyment of plays by young people is one of the most effective means of developing character. It is a commonplace of pedagogy that education means development of the mind, the body, the emotions, and the instincts.

"Drama, as a means of such development, seems to me one of the most important factors in modern education."

Drama study and production is now an integral part of the work in several elementary schools throughout the country as a means of "mental and physical training, and especially as an outlet for the instinctive desire of all normal children to express what they think and feel. Dramatic work is, according to Doctor Davidson, a matter of vital importance.

But the most encouraging aspect of this movement is the attitude of the children themselves. I have observed the dramatic work in several schools, and I have invariably found that wherever the children were allowed to dramatize

¹ Preface to Olive Price's "Short Plays from American History and Literature" (French).

DRAMATICS IN THE SCHOOL

stories and produce plays in a spirit of fun, the work was entirely successful.

The fundamental need in producing plays in the grades is freedom for the pupil to work out his own ideas. It is, as I see it, the teacher's function to give the pupils little more than an occasional hint, allowing them to believe that what they are doing is simply playing. If possible, the idea of offering drama courses *as school subjects* should be avoided. There are few of us who read with pleasure the books we were forced to study in school, and the one way to make drama odious is to turn it into a school subject.

There are several ways of interesting children in plays. Of these the easiest is to begin with acting out simple stories selected from the readers. I have seen second-grade children take the story of the pig who lost his spectacles, and with no more than a hint from the teacher, make a real play out of it. But the idea of a stage or theater never occurred to them. The "hero" of the piece — the old pig — stood near the teacher's desk, and each of the successive episodes was played in the various corners of the room, where two or three of the other characters stood in readiness for the arrival of the pigs who set off in quest of the missing spectacles. The action, moving as it did from "stage" to "stage", resembled the successive episodes in the English Corpus Christi pageant dramas. The action was concluded where it had begun.

The children had taken from the reader the dialogue, and dramatized a few descriptive passages. There was, of course, no scenery, and absolutely no attempt at costuming.

HOW TO PRODUCE AMATEUR PLAYS

The same children also developed stories in which the description was somewhat more elaborated, and occasionally a speech had to be written out on the basis of the indirect discourse of the book. But it never entered the minds of the children to try to imitate "acting" or suggest a stage, and the teacher was right in guiding her pupils in the direction of life rather than the theater. Incidentally, she was reënacting one period in the evolution of drama, for centuries before any theater existed, primitive peoples danced and acted out their stories and ceremonies.

In the more advanced grades the children have of course some notion of theatrical performances, and are no longer content to reproduce a story in terms of action and dialogue alone: they must have some of the illusion demanded by their less imaginative elders. Yet the teacher should always try to develop the imaginative faculties by showing her pupils that where the story itself is dramatic it does not require elaborate or realistic staging. She should strive to direct the class toward an appreciation of that which is fundamentally dramatic, capable of being produced effectively, in contradistinction to what is purely narrative or lyrical.

It might, therefore, be well to select half a dozen stories or poems from the literature or history readers, some of them (like fables or lyric poems) depending simply upon a point or a "moral", and others (like "The Ride From Ghent to Aix") susceptible of dramatization. Then allow the class to choose. It would be easy to try out two or three such scenes, particularly in order to show what

DRAMATICS IN THE SCHOOL

“ goes ” and what does not. For instance, allow the class to act out, as well as they can, the episode of George Washington and the cherry tree. (Unless that tale has been deleted from our readers as unworthy of serious study !) It will be seen that the purely dramatic elements in the story are not very effective when put into action. Ask the class why this is, and then take a story like “ Cinderella ” (which is the basis of thousands of successful plays), and show that this fairy tale is sheer drama. It almost acts itself.

Allow the pupils to criticize, to *feel* the difference between what is dramatic and what undramatic.

Then take a scene from Shakespeare. Shakespeare is only too often rendered odious to young people because the language is particularly difficult, and many teachers, failing to perceive the dramatic element, can teach Shakespeare only by textual analysis. But here is a simple way, I think, to make Shakespeare a vital subject. Read a scene (like the casket scene or the trial scene in “ The Merchant of Venice ”). Then have the class make a scenario, or brief narrative, describing what happens in the scene, and on the basis of this scenario, have the class act it out in pantomime. It has been said that the basis of every good play is a pantomime. This is especially true of Shakespeare, though of course there is much more to one of his plays than the action.

But this suggestion, if properly worked out, will show that Shakespeare is first and foremost a showman, and if young people learn to approach his plays from that viewpoint, they will approach him as the Elizabethan audience

HOW TO PRODUCE AMATEUR PLAYS

did. After all, the poetry of the lines is another matter, and wonderful as it is, it remains supplementary to the plot.

Experience in this sort of exercise will show, even among older pupils, that the more effective a play is dramatically, the less will it require elaborate stage settings. The ingenuity of pupils and teacher will necessarily be exercised in setting the scene so as to form a simple background for the play. The pupil will consequently learn to respect the play, apart from the manner of its production, irrespective even of the opportunities it may give him to act an effective part in it.

There is another advantage in teaching pupils not to bother much about scenery: most school dramatic activities must of necessity be conducted in the classroom, where there is little or nothing available for use as a stage, and practically no scenery. But even when the auditorium is well equipped, as it seldom is, that should be used only on rare occasions, and for more or less elaborate and finished productions. It is far better to be acting out several imperfect scenes from week to week than to spend several weeks on one finished performance for the public. Such performances are enjoyable and doubtless valuable, just as music students' recitals are valuable: they stimulate pride in good workmanship and at the same time give pleasure to the audience, but there is some danger that the pupils will forget that the chief function of school dramatics is their own pleasure in the play. School dramatics should never be considered as training for actors or scene painters.

There are few plays that cannot, so far as problems of

DRAMATICS IN THE SCHOOL

staging are concerned, be given in an ordinary schoolroom. The principles elsewhere outlined in this book are applicable to productions in any schoolroom. The only point to be emphasised here is that an even greater simplicity should be insisted upon. The young people will the more readily accept a purely symbolic or conventional setting than older persons, because children are used to playing the game of Let's Pretend.

Suppose the third grade agrees to act out the story of Cinderella, one of their own making based on the narrative. The play can be acted with only two or three chairs, on the floor by the side of the teacher's desk. The fireplace, the slipper, the ballroom, and the coach and four are already suggested in the dialogue and pantomime. It is far better to have Cinderella advance to an imaginary point in space, extend her hands before an imaginary fireplace and shiver, than to have her stand before a real fireplace or one constructed out of wood. Besides, there is nothing to distract players or audience from the immediate business in hand, which is the acting out of the story. The absence of scenery and props is an advantage, not a drawback.

This becomes clearer when the class attempt more ambitious plays, for which the same sort of conventions can be accepted as in simpler plays. In other words, once one has agreed to pretend that a wall exists where no wall is visible, one can imagine a forest or a city or an army with banners.¹

¹ The problem of stage conventions is particularly interesting. For a discussion of it and for numerous references, see my "Study of the Modern Drama" (Appleton).

HOW TO PRODUCE AMATEUR PLAYS

So much for generalities, especially as I have elsewhere gone into these matters. It is rather more difficult to offer specific examples of blocking out, rehearsing, and setting the stage, where the very absence of such things is usually an advantage.

It is advisable, however, especially among the more advanced pupils, to apply the principles set forth in this book in as simple a fashion as possible, and to allow the children to work out their own problems with as little direct guidance as may be.

Drama work is, of course, not yet an accepted part of the routine in all schools, but even where it is not, the teacher is often at liberty to employ at her discretion the dramatic method. It is interesting to allow the pupils to act out episodes of history, to introduce dramatic ceremonies and dramatic dances in connection with music and dancing courses. It is often possible, likewise, to coöperate with other teachers, in the gymnasium, for instance, and to introduce dramatic elements into gymnastic classes.

One of the most effective means of interesting the entire school in dramatic work is to work out pageants or little episodes in dramatic form for occasions when all the pupils come together to celebrate Thanksgiving, Christmas, Easter, and suchlike festivals. Here the teacher can easily find little plays already written for such occasions; but it is advisable, whenever possible, to have the pupils make up their own ceremonies and write their own plays. Often the art classes will coöperate by making scenery or costumes. Here the presence of accessories will not be found to inter-

DRAMATICS IN THE SCHOOL

fere with the play, because the play is not of great importance, it is simply a part of an exercise, and the coöperation of several classes will necessarily make the occasion a sort of community affair.

Finally, beware of attempting to make of school dramatics an art or a science, and avoid at all costs making dramatization or producing a school "subject." Some will consider this heresy, but I daresay the children are just as well off and will grow to manhood and womanhood without knowing by what name to call that joy that inspired them to act out stories and plays when they were too young to analyze and classify.

CHAPTER XI

A NOTE ON MAKE-UP

MAKE-UP as an art and a science does not properly fall within the scope of the present volume. However, it has been thought advisable to insert in this place sections from an article entitled "How and Where Lines Come Into the Face: A Study in Make-up", by one who has made a thorough study of the subject. I acknowledge my obligation to Miss Grace Griswold, the author, for permission to make this use of it:

Nearly all great actors are masters of make-up. They must be, for the illusions of the stage are no less pictorial than those of painting and sculpture, with the added elements of movement and voice, all of which must be brought into working harmony with the thought and feeling of the part, in a perfect portrayal. Any serious incongruity in externals is felt at once, and destroys the illusion.

Women have not done as much as men in facial transformation, except in the way of burlesque and grotesquerie. Women's make-ups, on the whole, are far more conventional. The female face is more difficult to change without revealing the tricks. Heavy furrows and deep coloring are possible only for low types. Men can effect great changes by the use of beards and mustaches. A woman's art must be far subtler.

A NOTE ON MAKE-UP

Look at the men across the way.¹ Notice their eyes. We always see the eyes first, although the mouth is a more unerring key to character. The mouth for emotions and impulses, and the eyes for thoughts. As the mouth is the gateway of the soul, so the eyes are its windows, but, like all windows, their function is rather to give light and view to the interior than to expose it to the impertinence of passers-by. . . . His level brows, which show him to be of a practical or scientific turn of mind, are deeply contracted. So much so, that not only are there two perpendicular lines between them, but one across the top of the nose as well. The heavy bone formation which the brows outline, indicates rare powers of observation. But this man has come a cropper. See how restless and unseeing are his eyes! He is searching for a solution to the problem which is troubling him. It is a purely intellectual problem, for the mouth, which is the indication of the emotions and passions, is unaffected by what is going on above. There is nothing sinister about the problem: you see that the eyes are wide open. Now it is settled, because he appears focused: he is following a single line of thought.

Now observe the man on the right. He too is thinking hard, but his mouth is drawn, jaws set, eyelids puckered to a mere slit. He has been wronged, or believes he has, and is planning retaliation. His nostrils are dilated, his breathing heavy. Both these men are laboring under excitement, but we cannot read their natures, because their habitual expression is distorted.

Do you see that dear soul opposite? There is work behind that face, work that has brought with it health. There has been

¹ It was imperative that the long article be abridged. The reference here is to Miss Griswold's first sentence: ". . . take a ride with me in the subway, where we may perhaps glean some impressions for character portrayal upon the stage."

HOW TO PRODUCE AMATEUR PLAYS

good living, but no intemperance. See the strong muscles and the glow in the cheeks, with their Santa Claus rotundity. There is passion, too, but it is restrained: the lips are full, but the center line is straight. With less control that line would tend to sag. Melancholia is also indicated in downward lines. In the case of this woman the lip is perhaps too heavy to show delicacy of character, but it shows broad sympathy, and is redeemed by its upper consort, which reveals, except at the corners, a cupid's bow, full of tenderness. The Venus de Milo hardly escapes censure even with the lateral shortness of the lower lip and the softened outlines of the upper. This woman's mouth is larger, denoting generosity. Now look at the eyes — open just to the degree of frankness, but not of insincerity, like those of the vapid young person across the way. There are radiations from the corners too: the footprints of many a pleasant smile. The eyebrows have the sympathetic upward sweep toward the nose, and there is a whimsical twist of the left eyebrow. Altogether, a pleasant countenance.

A perfectly straight compressed mouth always implies strength of will.

Now notice the woman just beyond with her high-bred aristocratic face. The "executive" nose, and its delicate arch, are especially indicative of her character. The eyebrows likewise are arched, over a full forehead; very imaginative. The eyes, slightly veiled in their expression, show her to be plunged in deep and somewhat troubled thought. Her eyes are veiled because she does not see clearly a way out of her problem, but that way out will be, we are sure, something noble. Her problem is not so exclusively an intellectual one as that of the man we mentioned: it must be some economic or philanthropical question — her chin is finely chiselled and held with exquisite poise,

A NOTE ON MAKE-UP

strong and at the same time delicate. Her complexion has the "pale cast of thought", but is not unhealthy however. The flesh lies easily upon its firm base. It will never warp into deep furrows. See, now she has solved or put aside her problem, for a moment, and her eyes are open and clear, and her smile, as she recognizes a friend, is engaging and unaffected. Her sympathies are less personal, more detached, but none the less real, than other women's.

And now see this man who has just entered. He, too, is an aristocrat, but as he turns, we can observe that there is a one-sided twist to his face. The bone formation in his face is similar to that of the woman's, but his expression is exaggerated by a muscular habit of the mouth, possibly occasioned by the loss of teeth. His eyes are open, but they express impassive coldness. He has taken life with a sneer. His brows are not arched, although one of them is artificially raised: the result, undoubtedly, of boredom.

Habitual good-humor ages the face in a pleasant manner. It is the only thing that never grows old: do you remember what genial sparkling eyes Joseph Jefferson and Mark Twain had?

Bearing in mind these summary character studies, let us turn to the more practical side of make-up.

Regarding *straight* make-up — *i.e.* make-up which is designed to offset the glare of the lights — it can safely be asserted that most professionals make-up too heavily. This is partially due to the fact that the lights in the dressing-room are seldom of like intensity or kind to those on the stage. Billie Burke and Blanche Ring occur to us as having achieved happy results in making-up, the former with a rosebud prettiness of white and pink, the latter by using so little color and blending that

HOW TO PRODUCE AMATEUR PLAYS

little so well that it is scarcely perceivable. Both these actresses use very little rouge on the upper eyelids, an excess of which is one of the commonest faults. The only purpose it can serve is to soften the upward and whitening glare of the footlights. The skillful use of rouge is the most important and least understood of all the numerous elements of this art. First as to shade, most of the rouge used is blue. It does not blend with most powders, but produces a hard contrast, and appears unnatural. The placing of the rouge, too, is very important in obviating natural defects of proportion in the features, which distances always intensify. Any spot left white is projected as if with a high light. If the nose is too wide it can be narrowed by shading the rouge up to its center line. If it is too prominent it will be less apparent if shaded slightly all over. The same rule applies to the chin, the jaw, the ears, and the forehead. Some people lay in a general foundation of grease rouge before putting anything else on, but this is likely to give a muddy effect. If used only on the cheeks, with the dry rouge over all for shading, the effect is far more natural. Some also lay in a foundation of pink paste — called “Exora” — but the result is nearly always pasty, and should never be used except to cover some blotchiness. The lighter the make-up, the greater opportunity will there be for mobility of expression.

The same moderation should be exercised in making up the eyes and mouth. Brown on the lashes and eyebrows is softer than black, especially for blondes. Heavy black-leading above and below, accentuated by broad shadows on the lids of dark blue, make them look like burnt holes a short distance away. Few eyes are large enough to stand it, and those that are, do not require it. A little light or dark blue close to the lashes of the upper lid is necessary, but very few eyes need any make-up

A NOTE ON MAKE-UP

at all on the lower lid, except a faint shadow, perhaps, of light blue. A little dab of lip rouge in the inner corners of the eye adds an effect of brilliancy. If the eye itself slants, it can be straightened by a line of brown or black, drawn in the opposite direction, and beginning just inside the outer corners. The line of the upper lids and the eyebrows should be extended in almost every case, to give an effect of breadth to the eyes.

If the face needs lengthening and the eyebrows are not too heavy, they can be covered with flesh-colored grease paint, and another pair painted above them. There is danger in this, however, of opening the frame of the eyes too much and giving them a foolish expression. The arched brow tends to elongate, the level, broad effect to shorten, the face.

The mouth also needs careful treatment. As to color: the dark red rouge so often used gives the appearance of a bloody gash. The English hunting-red, a sort of bluish vermilion, is best, because most natural. Only the very smallest mouths can stand being made up to the corners, because in smiling the mouth stretches, and will look too large if deeply colored all the way across.

A line of white grease paint drawn down the bridge of the nose will straighten it; or, if it be too small, lengthen it. The nose may also be completely transformed by putty.

This brings us to what is known as the "character" make-up. Here again one is confronted by numberless problems regarding the use of colors. At best, character make-up is only the adjustment of one physiognomy to the habitual expression of another: complete transformation is out of the question. Nevertheless, the human face, being mobile, may assume expressions which are not habitual to it. However, it must be born in mind that to superimpose a purely imaginary counte-

HOW TO PRODUCE AMATEUR PLAYS

nance over a natural one, regardless of what that natural one is, is a fatal mistake, because when the natural face attempts to express itself under the other, the effect will be lost.

To return a moment to the problem of color: illusion is frequently lost through a failure to adjust the shade of the high-light and shadow to the tone of the foundation grease paint, or natural complexion. The commonest offense is the use of an unmixed, unblended slate for shadows, and white, and high-lights, whether the underlying color be florid, sallow, pink, or pale flesh. The result of such treatment is merely paint.

The whole art of making-up is still hidebound by tradition, because of stupid ideals which persist in the minds of those whose business it is to direct, as well as many in the acting profession itself.

APPENDICES

APPENDIX I

COPYRIGHT AND ROYALTY

The following statement regarding royalties on amateur plays was prepared by Mr. Allen J. Carter, an attorney of Chicago, for one of the Drama League pamphlets listing amateur plays:

“The copyright law of the United States requires that every play, whether published or unpublished, for which copyright protection is claimed, must be registered in the copyright office at Washington, D.C. Until such registration, no action for infringement of copyright can be maintained. The register of copyrights keeps a complete record and index of all copyright entries and publishes a catalogue of such entries at regular intervals. Dramatic works are entered under Class D and are found indexed under that heading in Part I, Group II of the catalogues. Copies of these catalogues are on file in most of the larger public libraries, and sets or parts of sets may be purchased from the Superintendent of Public Documents at Washington, D.C. Anyone wishing to learn whether a particular play has been properly entered for copyright need only consult a set of these catalogues. If such a set is not available, the information will be promptly furnished by the register of copyrights, Washington, D.C., upon request.

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HOW TO PRODUCE AMATEUR PLAYS

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"It follows, therefore, that if any group of amateurs perform a copyrighted play without having obtained the consent of the author or copyright proprietor, they are collectively liable to damages of at least \$100.00 under whatever conditions the performance is given. If they do it wilfully and for profit, they are in addition each individually liable to fine and imprisonment under the criminal provision of the act."

APPENDIX II

LISTS

There are three lists in the pages that follow: of plays, classic and modern; of anthologies and collections; and of books on various aspects of play production.

In regard to the play lists, please notice the following points:

An asterisk (*), when printed after the title, indicates that the play is reprinted in some anthology or collection.

The word "Tragic", "Comic", "Serious", etc., after each play is intended only as a very general and loosely applied term, and is used simply as a convenience to the reader.

There are no indications in these lists as to whether a play requires the payment of a royalty or not. It may be assumed that on almost all modern plays (twenty-eight to fifty-six years from publication), a royalty *is* required. In any event, the text should be consulted on this matter, and the owner of the copyright appealed to.

CLASSIC PLAYS

A list of classic plays of various nations, including also modern plays on non-modern themes, requiring costumes and settings other than modern.

GREECE

SOPHOCLES

"Antigone." In various complete editions of Sophocles' works. Cambridge Press; *Everyman's Library*, E. P. Dutton and Company; *Loeb Library*, Harcourt, Brace and Company. Separately (acting ed.), Walter H. Baker and Company and Allen and Unwin, London. Tragic.

HOW TO PRODUCE AMATEUR PLAYS

EURIPIDES

"Alcestis." In various complete editions of Euripides' works. *Everyman's Library*, E. P. Dutton and Company; *Loeb Library*, Harcourt, Brace and Company. Separately, Allen and Unwin, London. Romantic.

"The Trojan Women." In various complete editions of Euripides' works. *Everyman's Library*, E. P. Dutton and Company; *Loeb Library*, Harcourt, Brace and Company. Separately, Allen and Unwin, London. Tragic.

"Polyxena." (Adapted from "Hecuba.") In Eliot's "Little Theater Classics", I. Little, Brown and Company. Tragic.

ARISTOPHANES

"The Clouds." In various complete editions of Aristophanes' works. *Loeb Library*, Harcourt, Brace and Company; *Everyman's Library*, E. P. Dutton and Company; and Morley ed., same publisher. *The Drama*, Victorian ed. (London). Romantic. Comic.

"Lysistrata." In various complete editions of Aristophanes' works. *Loeb Library*, Harcourt, Brace and Company; *Everyman's Library*, E. P. Dutton and Company. Adaptations: Woman's Press (London); Samuel French. Comic.

ROME

PLAUTUS

"The Twins" [*Menæchmi*]. In various complete editions of Plautus' works. *Loeb Library*, Harcourt, Brace and Company; *Bohn Library*, George Bell and Sons (London). Adaptation, Samuel French. Comic.

TERENCE

"Phormio." In various complete editions of Terence's works. *Loeb Library*, Harcourt, Brace and Company; *Bohn Library*, George Bell and Sons (London). Adaptation, Samuel French. Comic.

MEDIEVAL DRAMA

ANONYMOUS

"The Farce of Master Pierre Pathelin." Walter H. Baker and Company. Adaptations under title of "Master Patelin Solicitor",

APPENDIX II

Samuel French; under title "Patelin" in Eliot's "Little Theater Classics", II, Little, Brown, and Company; and separately, as "The Farce of Worthy Master Pierre Patelin." D. Appleton and Company. Comic.

"Abraham and Isaac." (From Brome and Chester Cycles.) Adaptation in Eliot's "Little Theater Classics", II, Little, Brown, and Company. Serious.

"A Christmas Miracle Play." (From Coventry Cycle.) Adaptation in Eliot's "Little Theater Classics" I. Little, Brown, and Company. Serious.

"Everyman." In "Everyman and Other Plays", *Everyman's Library*, E. P. Dutton and Company. Separately, J. B. Lippincott Company, Mitchell Kennerley, Samuel French, etc. Serious.

"The Wakefield Second Shepherd's Play." (From the Wakefield Cycle.) In "Everyman and Other Plays", E. P. Dutton and Company. Serious.

"Lancelot of Denmark." *Theater Arts*, New York. Serious.

"Mary of Nimmegen." *Theater Arts*, New York. Serious.

"Esmoreit." *Theater Arts*, New York. Serious

HANS SACHS

"The Wandering Scholar from Paradise." Adaptation in Eliot's "Little Theater Classics", IV, Little, Brown, and Company. Romantic.

ITALY

CARLO GOLDONI

"The Fan." In "The Comedies of Carlo Goldoni", A. C. McClurg and Company, and in "Four Comedies by Carlo Goldoni," Palmer (London). Separate editions by Yale Dramatic Ass'n., New Haven (Walter H. Baker and Company); Samuel French. Romantic. Comic.

"The Squabbles of Chioggia." *Drama Magazine*, August, 1914. Comic.

"A Curious Mishap." In "The Comedies of Carlo Goldoni", A. C. McClurg and Company. Separately, Mahr (Ann Arbor, Mich.) Comic.

"The Coffee Shop." Samuel French. Comic.

HOW TO PRODUCE AMATEUR PLAYS

"The Beneficent Bear." In "The Comedies of Carlo Goldoni", A. C. McClurg and Company. Adaptation, Samuel French. Comic.

"The Mistress of the Inn." In Matthews' "Chief European Dramatists", Houghton Mifflin Company. Adaptation under title "Mirandolina", Samuel French. Also as "Mine Hostess" in "Four Comedies by Carlo Goldoni", Palmer (London). Comic.

"The Spendthrift Miser", ["Avarice and Ostentation"]. In "The Comedies of Carlo Goldoni", McClurg and Company. Comic.

"The Liar." Alfred A. Knopf. Comic.

"The Impresario of Smyrna." In "Four Comedies by Carlo Goldoni." Palmer (London). Romantic.

"The Post Inn" (1 act). In *The Drama*, vol. 5, Victorian ed. (London).

"The Good Girl." In "Four Comedies by Carlo Goldoni." Palmer (London). Comic.

GIUSEPPE GIACOSA

"The Wager" ["A Game of Chess"] (1 act). Samuel French. Romantic.

GIOVANNI VERGA

"The Wolf Hunt" (1 act). In Goldberg's "Plays of the Italian Theater", John W. Luce. Romantic.

FRANCE

JEAN RACINE

"The Litigants." In *Bohn Library*, George Bell and Sons (London). Comic.

J. B. P. MOLIÈRE

"The Merchant Gentleman" ["Le Bourgeois Gentilhomme"]. In various complete editions of Molière. "Dramatic Works", I, Little, Brown, and Company, *Bohn Library*, George Bell and Sons (London). Separately, Samuel French. Comic.

"The Affected Young Ladies" ["Les Précieuses ridicules"]. In various complete editions of Molière. "Dramatic Works", II, Little, Brown, and Company; *Bohn Library*, George Bell and Sons (London). Separately, Samuel French. Comic.

APPENDIX II

"The Sicilian" ["Le Sicilien"] (1 act). In various complete editions of Molière. *Bohn Library*, George Bell and Sons (London). Separately, Samuel French. Romantic. Comic.

"The Doctor in Spite of Himself" ["Le Médecin malgré lui"]. In various complete editions of Molière. "Dramatic Works", VI, Little, Brown, and Company; *Bohn Library*, George Bell and Sons (London). Separately, Samuel French. Comic.

"Doctor Love" ["L'Amour médecin"] (1 act). In various complete editions of Molière. *Bohn Library*, George Bell and Sons (London). Separately, Samuel French. Comic.

"The Learned Ladies" ["Les Femmes savantes"]. In various complete editions of Molière. "Dramatic Works", III, Little, Brown, and Company; *Bohn Library*, George Bell and Sons (London). Separately, G. P. Putnam's Sons. Satirical.

"The Imaginary Invalid" ["Le Malade imaginaire"]. In various complete editions of Molière. "Dramatic Works", III, Little, Brown, and Company; *Bohn Library*, George Bell and Sons (London). Separately, Samuel French. Comic.

"The Miser" ["L'Avare"]. In various complete editions of Molière. "Dramatic Works", IV, Little, Brown, and Company; *Bohn Library*, George Bell and Sons (London). Separately, Dramatic Publishing Company. Comic.

J. F. REGNARD

"The Residuary Legatee." In "French Comedies of the 18th Century", E. P. Dutton and Company. Comic.

A. R. LE SAGE

"Turcaret, or The Financier." In "French Comedies of the 18th Century", E. P. Dutton and Company. Comic.

"Crispin, his Master's Rival" (1 act). Samuel French. Comic.

P. C. DE C. MARIVAUX

"The Game of Love and Chance." In "French Comedies of the 18th Century", E. P. Dutton and Company. Comic.

"Love in Livery" (same as above). Samuel French. Comic.

"The Legacy" (1 act). Samuel French. Comic.

P. N. DESTOUCHES

"The Conceited Count." In "French Comedies of the 18th Century", E. P. Dutton and Company. Comic.

HOW TO PRODUCE AMATEUR PLAYS

P. A. C. BEAUMARCHAIS

"The Barber of Seville." J. M. Dent and Sons, London; Walter H. Baker and Company. Romantic. Comic.

ALFRED DE MUSSET

"Barberine." In volume of Musset plays, Dramatic Publishing Company. Separately, Samuel French. Romantic.

"The Green Coat" (1 act). Samuel French. Romantic. Comic.

EMILE AUGIER

"M. Poirier's Son-in-Law."* In "Four Plays by Emile Augier." Alfred A. Knopf. Comic.

THEODORE DE BANVILLE

"Gringoire" (1 act). Dramatic Publishing Company, and under title "Pity," Samuel French. Romantic.

"Charming Léandre" (1 act). Samuel French. Romantic. Comic.

OCTAVE FEUILLET

"The Fairy" (1 act). Samuel French. Romantic.

VICTORIAN SARDOU

"A Scrap of Paper." Samuel French. Comic.

"The Black Pearl." Samuel French. Romantic.

EDMOND ROSTAND

"The Romancers"* [first act often acted alone]. Walter H. Baker and Company; Samuel French. In "Plays of Edmond Rostand", Macmillan Company. Romantic.

ANATOLE FRANCE

"The Man Who Married a Dumb Wife." In "The Bride of Corinth", Dodd, Mead and Company. Separately, Dodd, Mead and Company. Comic.

"Crainquebille." In "The Bride of Corinth", Dodd, Mead, and Company. Separately, Samuel French. Serious.

MIGUEL ZAMACOIS

"The Jesters." Brentano. Romantic.

MAURICE BOUCHOR

"A Christmas Tale" (1 act). Samuel French. Romantic.

FRANÇOIS COPPÉE

"The Violin-maker of Cremona" (1 act). Samuel French. Romantic.

"Pater Noster" (1 act).* Samuel French. Serious.

APPENDIX II

ANDRÉ THEURIET

"Jean-Marie" (1 act). Samuel French. Romantic. Serious.

ANDRÉ RIVOIRE

"The Little Shepherdess" (1 act). Samuel French. Romantic.

RUSSIA

NICOLAI GOGOL

"The Inspector" [also called "Revizor" and "The Inspector General"]. In *Scott Library*, London; Yale Dramatic Ass'n., New Haven (Walter H. Baker and Company). Comic.

NICOLAI EVREINOV

"A Merry Death" (1 act). In Bechhofer's "Five Russian Plays", E. P. Dutton and Company. Fantastic.

"The Theater of the Soul" (1 act). Henderson's (London). Fantastic.

GERMANY

G. E. LESSING

"Minna von Barnhelm." * In *Bohn Library*, George Bell and Sons (London). Separately, Henry Holt and Company. Comic.

"The Young Scholar" (1 act). In *Bohn Library*, George Bell and Sons (London). Comic.

FRIEDRICH SCHILLER

"Nephew or Uncle." Walter H. Baker and Company. Comic.

J. W. VON GOETHE

"The Wayward Lover" (1 act). In *Bohn Library*, George Bell and Sons (London). Romantic.

KARL VOLLMOELLER

"Turandot." Fisher Unwin (London). Romantic.

ARTHUR SCHNITZLER

"The Green Cockatoo" (1 act).* In volume of same title. A. C. McClurg and Company. Romantic.

HUGO VON HOFMANNSTHAL

"Death and the Fool" (1 act).* Richard G. Badger. Romantic.

SCANDINAVIAN COUNTRIES

LUDVIG HOLBERG

"Captain Bombastes Thunderton." In "Three Comedies by Ludvig Holberg." Longmans, Green and Company. Comic.

HOW TO PRODUCE AMATEUR PLAYS

"The Loquacious Barber." In vol. 17. *The Drama*, Victorian ed. (London). Comic.

HENRIK HERTZ

"King René's Daughter" (1 act). Samuel French; Henry Holt and Company; Walter H. Baker and Company. Romantic.

AUGUST STRINDBERG

"Lucky Pehr." D. Appleton and Company. Romantic.

"Swanwhite." In "Plays," III, John W. Luce; "Plays by August Strindberg", 3d series, Charles Scribner's Sons. Separately, Brown Brothers. Romantic.

ENGLAND

JOHN LYLLY

"Alexander and Campaspe." In various collected editions. Romantic.

"Endimion." * In "Minor Elizabethan Drama", *Everyman's edition*, E. P. Dutton and Company. Romantic.

GEORGE PEELE

"The Old Wife's Tale." Adaptation in Eliot's "Little Theater Classics", III, Little, Brown, and Company. Romantic.

JOHN STILL

"Gammer Gurton's Needle."* In Gayley's "English Comedies", Macmillan Company. Separately, Samuel French. Comic.

WILLIAM SHAKESPEARE

| | |
|------------------------------|---|
| "A Midsummer Night's Dream." | } These are the most appropriate of Shakespeare's plays for amateurs. Though it is well to make one's own cutting, there are several editions for amateurs. |
| "Much Ado About Nothing." | |
| "Twelfth Night." | |
| "As You Like It." | |
| "The Tempest." | |
| "The Comedy of Errors." | |
| "The Merchant of Venice." | |

NICHOLAS UDALL

"Ralph Roister Doister."* In various collections of old English plays, and "Minor Elizabethan Drama", *Everyman's edition*. E. P. Dutton and Company. Separately, Samuel French. Comic.

APPENDIX II

JOHN FORD

"The Duchess of Pavy." Adaptation of "Love's Sacrifice", in Eliot's "Little Theater Classics", III, Little, Brown, and Company. Serious.

THOMAS MIDDLETON AND JOHN ROWLEY

"The Loathed Lover." Adaptation of "The Changeling", in Eliot's "Little Theater Classics", III, Little, Brown, and Company. Serious.

GEORGE BEAUMONT AND JOHN FLETCHER

"The Knight of the Burning Pestle."* In various editions of Beaumont and Fletcher. Charles Scribner's Sons; E. P. Dutton and Company, D. C. Heath and Company. Separately, E. P. Dutton and Company. Satiric. Comic.

"Ricardo and Viola." Adaptation of "The Coxcomb," in Eliot's "Little Theater Classics," I, Little, Brown, and Company. Romantic.

JOHN DEKKER

"Old Fortunatus."* In *Mermaid Series*, Charles Scribner's Sons. Romantic.

"The Shoemaker's Holiday."* In *Mermaid Series*, Charles Scribner's Sons. Romantic.

BEN JONSON

"The Sad Shepherd."* In various editions of Jonson's Works, E. P. Dutton and Company; Charles Scribner's Sons. Romantic.

"The Case is Altered."* In various editions of Jonson's works. Routledge (London). Romantic.

JOHN MILTON

"Comus."* In various editions of Milton's works. Macmillan Company, etc. Romantic.

WILLIAM CONGREVE

"The Way of the World."* In various editions of Congreve's works. Charles Scribner's Sons, etc. Satiric. Comic.

GEORGE FARQUHAR

"The Beaux' Stratagem."* In various editions of Farquhar's works. Charles Scribner's Sons, etc. Separately, E. P. Dutton and Company. Comic.

HOW TO PRODUCE AMATEUR PLAYS

JOHN DRYDEN

"All for Love, or The World Well Lost." Adaptation in Eliot's "Little Theater Classics", IV, Little, Brown, and Company. Serious. Romantic.

OLIVER GOLDSMITH

"The Good-Natured Man." In various editions of Goldsmith's works. Macmillan Company; D. C. Heath and Company; Houghton Mifflin Company, etc. Comic.

"She Stoops to Conquer."* In various editions of Goldsmith's works. Macmillan Company; D. C. Heath and Company; Houghton Mifflin Company, etc. Comic.

R. B. SHERIDAN

"The Rivals."* In various editions of Sheridan's works. Macmillan Company; D. C. Heath and Company; Houghton Mifflin Company, etc. Separately, Samuel French; Walter H. Baker and Company. Comic.

"The School for Scandal." In various editions of Sheridan's works, as above. Separately, Samuel French, Dramatic Publishing Company, Walter H. Baker and Company. Comic.

"The Scheming Lieutenant." Adaptation of "St. Patrick's Day", in Eliot's "Little Theater Classics", I, Little, Brown, and Company. Comic.

T. W. ROBERTSON

"Caste." In *Belles-Lettres Series*, D. C. Heath and Company. Separately, Dramatic Publishing Company, Samuel French, Walter H. Baker and Company, etc. Comic.

"David Garrick." Dramatic Publishing Company, Walter H. Baker and Company, etc. Romantic.

W. S. GILBERT

"Pygmalion and Galatea." In "Original Plays", 1st series, Chatto and Windus (London). Separately, Samuel French.

"The Palace of Truth." In "Original Plays", 1st series, Chatto and Windus (London).

SIR ARTHUR PINERO

"The Widow of Wasdale Head" (1 act).* In "Representative One-Act Plays by British and Irish Authors", Little, Brown, and Company. Romantic.

APPENDIX II

"Trelawney of the 'Wells'." Dramatic Publishing Company.
Romantic.

LAURENCE HOUSMAN

"The Christmas Tree" (1 act). In "False Premises", Harcourt, Brace and Company. Romantic.

"The Return of Alcestis" (1 act). Samuel French. Romantic.

"The Chinese Lantern." Samuel French. Romantic.

"Prunella." Little, Brown, and Company. Romantic.

"A Likely Story" (1 act). Samuel French. Romantic.

"Bethlehem." Macmillan Company. Religious.

"The Snow Man" (1 act). Samuel French. Romantic.

JOHN MASEFIELD

"The Locked Chest"* (1 act). In "The Sweeps of Ninety-Eight", Macmillan Company. Romantic.

"The Sweeps of Ninety-Eight."* In volume of same title, Macmillan Company. Romantic.

"The Faithful."* In "Collected Plays", Macmillan Company. Separately, same publisher. Tragic.

ALFRED NOYES

"Sherwood." Frederick A. Stokes Company. Romantic.

ALFRED TENNYSON

"The Princess." In various editions of Tennyson. Romantic.

"The Falcon" (1 act). In various editions of Tennyson. Romantic.

MAURICE BARING

"Catherine Parr" (1 act). In "Diminutive Dramas", Houghton Mifflin Company. Satirical.

"The Greek Vase" (1 act). In "Diminutive Dramas", Houghton Mifflin Company. Satirical.

"The Aulis Difficulty" (1 act). In "Diminutive Dramas", Houghton Mifflin Company. Satirical.

LOUIS N. PARKER

"Pomander Walk." Samuel French. Romantic. Comic.

"A Minuet" (1 act).* Samuel French. Romantic. Serious.

LORD DUNSANY

"The Glittering Gate" (1 act). In "Five Plays", Little, Brown, and Company. Satiric.

HOW TO PRODUCE AMATEUR PLAYS

"The Gods of the Mountain." In "Five Plays." Little, Brown, and Company. Romantic. Serious.

"The Queen's Enemies" (1 act). In "Plays of Far and Near." G. P. Putnam's Sons. Separately, Samuel French. Romantic. Serious.

"The Compromise of the King of the Golden Isles" (1 act). In "Plays of Far and Near." G. P. Putnam's Sons. Separately, Samuel French. Romantic.

W. B. YEATS

"The Land of Heart's Desire" (1 act).* In "Plays in Prose and Verse," Macmillan Company. Separately, Samuel French; Thomas B. Mosher. Romantic. Serious.

"Deirdre" (1 act). In "Plays in Prose and Verse." Macmillan Company. Romantic.

"The King's Threshold" (1 act). In "Plays in Prose and Verse." Macmillan Company. Romantic.

LADY GREGORY

"The Travelling Man" (1 act). In "Seven Short Plays." G. P. Putnam's Sons. Separately, Samuel French. Serious.

"The Rising of the Moon" (1 act). In "Seven Short Plays." G. P. Putnam's Sons. Separately, Samuel French. Romantic.

"The Story Bought by Brigit." G. P. Putnam's Sons and Samuel French. Religious.

DOUGLAS HYDE

"The Lost Saint" (1 act).* In Lady Gregory's "Saints and Dreamers," Murray (London). Romantic.

"The Twisting of the Rope" (1 act).* In Lady Gregory's "Saints and Dreamers," Murray (London). Romantic.

J. M. SYNGE

"Deirdre of the Sorrows." In "Works", J. W. Luce. Separately, same publisher. Serious. Romantic.

"The Well of the Saints." In "Works", J. W. Luce. Separately, same publisher. Serious. Romantic.

OLIPHANT DOWN

"The Maker of Dreams" (1 act).* Le Roy Phillips. Romantic.

J. A. FERGUSON

"Campbell of Kilmhor" (1 act).* Le Roy Phillips. Romantic.

APPENDIX II

BERNARD SHAW

- "The Man of Destiny" (1 act). In "Plays Pleasant and Unpleasant", II, Brentano. Separately, same publisher. Satirical.
"Great Catherine." In "Heartbreak House", Brentano. Satirical.

LASCELLES ABERCROMBIE

- "The Adder" (1 act). In "Four Short Plays", Secker (London). Romantic.

CLEMENCE DANE

- "Will Shakespeare." Macmillan Company. Romantic.

HALCOTT GLOVER

- "Wat Tyler." Bloomsbury Press (London). Serious.

EDEN PHILPOTTS

- "The Farmer's Wife." Brentano. Comic.

ERNEST DOWSON

- "The Pierrot of the Minute" (1 act).* In various editions of Dowson's "Poems." Separately, Walter H. Baker and Company. Samuel French. Romantic.

H. GRANVILLE BARKER

- "The Marrying of Ann Leete." Little, Brown, and Company. Romantic.

JOHN GALSWORTHY

- "The Little Dream." In "Plays", 2d series, Charles Scribner's Sons. Separately, same publisher. Romantic.

JOHN DRINKWATER

- "Storm" (1 act).* In "Pawns", Houghton Mifflin Company. Romantic. Serious.
"Abraham Lincoln."* Houghton Mifflin Company. Serious.

GEORGE CALDERON

- "The Little Stone House."* In "Eight One-Act Plays", Richards (London). Separately, Sidgwick and Jackson (London). Serious.
"Cinderella." In "Three Plays and a Pantomime", Richards (London). Romantic.

CLIFFORD BAX

- "Midsummer Madness." Frederick A. Stokes Company. Fantastic.

HOW TO PRODUCE AMATEUR PLAYS.

J. M. BARRIE

"Quality Street." Charles Scribner's Sons. Romantic.

"Pantaloen" (1 act). In "Half-Hours", Charles Scribner's Sons. Romantic.

HERMON OULD

"The Discovery" (1 act). Samuel French. Serious.

"Joan the Maid" (1 act). Samuel French. Romantic.

JAPAN

TAKEDA IZUMO

"The Pine Tree."* Adaptation in Shay's "Twenty-Five Short Plays" (International), D. Appleton and Company. Separately, Duffield and Company. Romantic. Serious.

S. OBATA

"The Melon Thief." Adaptation from medieval farce. Samuel French. Comic.

T. KORI

"Kanawa: The Incantation" (1 act). Le Roy Phillips. Serious.

INDIA

ANONYMOUS

"The Little Clay Cart." Yale Press, New Haven. Also, as "The Toy Cart" in volume of Symons' plays, Brentano. Romantic.

KALIDASA

"Sakuntala." In *Scott Library* (London); *Everyman's Library*, E. P. Dutton and Company, and in Eliot's "Little Theater Classics", IV, Little, Brown, and Company. Romantic.

D. K. MUKERJI

"The Judgment of Indra" (1 act).* In Shay and Loving's "Fifty Contemporary One-Act Plays", D. Appleton and Company. Separately, same publisher. Romantic.

G. C. GHOSE

"Chintamani."* In *Poet Lore*, Boston, 1914. Romantic.

T. CHATTERJI

"The Light-Bearer." In *The Drama Magazine*, Chicago, 1918. Romantic.

RABINDRANATH TAGORE

"The Post Office." Macmillan Company. Romantic.

"Chitra." Macmillan Company. Romantic.

APPENDIX II

PERSIA

ANONYMOUS

- "The Martyrdom of Ali." Adaptation from "Hasan and Husain."
In Eliot's "Little Theater Classics", IV, Little, Brown, and
Company. Romantic.

SPAIN

PEDRO CALDERON DE LA BARCA

- "Keep Your Own Secret." In "Eight Dramas of Calderon",
Macmillan Company, reprint by E. P. Dutton and Company.
Comic. Romantic.

J. AND S. ALVAREZ-QUINTERO

- "The Fountain of Youth." D. Appleton and Company. Romantic.

JACINTO BENAVENTE

- "The Bonds of Interest."* In "Plays", Charles Scribner's Sons.
Satirical.

G. MARTINEZ-SIERRA

- "The Cradle Song." In "Plays", vol. 1, E. P. Dutton and Com-
pany. Serious.

UNITED STATES

ANNA CORA MOWATT

- "Fashion."* Samuel French. Comic.

BRONSON HOWARD

- "Saratoga." Samuel French. Satirical.
"Shenandoah." In Moses' "Representative Plays by American
Dramatists", III, E. P. Dutton and Company. Historical.

PERCY MACKAYE

- "Washington." Alfred A. Knopf. Historical.
"Washington at the Delaware"* (1 act; Scene from the above).
Samuel French. Historical.
"The Scarecrow."* Macmillan Company. Romantic.
"Gettysburg" (1 act).* In "Yankee Fantasies", Duffield and
Company. Romantic.
"Sam Average" (1 act).* In "Yankee Fantasies", Duffield and
Company. Romantic.
"A Thousand Years Ago." Samuel French. Fantastic.

HOW TO PRODUCE AMATEUR PLAYS

AUGUSTUS THOMAS

"The Copperhead."* Samuel French. Serious.

"Oliver Goldsmith." Samuel French. Romantic.

CLYDE FITCH

"Beau Brummell."* In "Plays by Clyde Fitch", I, Little, Brown, and Company. Separately, Samuel French. Romantic.

"Nathan Hale."* In "Plays by Clyde Fitch", Little, Brown, and Company. Separately, Walter H. Baker and Company. Historical.

MRS. STEELE MACKAYE

"Pride and Prejudice." Duffield and Company. Romantic.

LOUISE AYRES GARNETT

"Master Will of Stratford." Macmillan Company. Romantic.

GEORGE C. HAZELTON AND HARRY BENRIMO

"The Yellow Jacket."* Bobbs-Merrill Company. Romantic.

OWEN DAVIS

"Robin Hood." Samuel French. Romantic.

WILLIAM C. DE MILLE

(With C. Bernard.) "The Forest Ring." Samuel French.

ALICE GERSTENBERG

"Alice in Wonderland." In Moses' "Treasury of Plays for Children," Little, Brown, and Company. Fantastic.

WILLIAM GILLETTE

"Held by the Enemy." Samuel French. Historical.

"Secret Service."* Samuel French. Historical.

PHILIP MOELLER

"Molière." Alfred A. Knopf. Romantic.

"Helena's Husband" (1 act).* In "Washington Square Plays", Doubleday, Page and Company; "Five Somewhat Historical Plays", Alfred A. Knopf. Satirical.

"Pokey" (1 act). In "Five Somewhat Historical Plays", Alfred A. Knopf. Satirical.

"The Roadhouse in Arden" (1 act). In "Five Somewhat Historical Plays", Alfred A. Knopf. Romantic.

JOSEPHINE PRESTON PEABODY

"The Piper."* Houghton, Mifflin Company. Romantic.

"The Wings" (1 act). Samuel French. Romantic.

"Fortune and Men's Eyes" (1 act). Samuel French. Romantic.

APPENDIX II

RIDGELEY TORRENCE

"The Rider of Dreams." In "Granny Maumee", Macmillan Company. Fantastic.

ADELAIDE NICHOLS

"The Haunted Circle" (1 act). In volume of same title, E. P. Dutton and Company. Romantic.

STUART WALKER

"Six Who Pass While the Lentils Boil" (1 act).* In "Portmanteau Plays", D. Appleton and Company. Separately, same publisher. Fantastic.

"The Lady of the Weeping Willow Tree" (1 act). In "Portmanteau Plays", D. Appleton and Company. Romantic.

"The Birthday of the Infanta" (1 act).* In "Portmanteau Adaptations", D. Appleton and Company.

BEULAH MARIE DIX

"The Captain of the Gate." In "The Atlantic Book of Modern Plays", Little, Brown, and Company. Romantic.

"Allison's Lad" (1 act). In volume of same title, Henry Holt and Company. Romantic.

— AND EVELYN G. SUTHERLAND

"A Rose o' Plymouth Town." Dramatic Publishing Company. Romantic.

JEANNETTE MARKS

"The Merry Merry Cuckoo."* In "Three Welsh Plays", Little, Brown, and Company. Romantic.

CORNELIA MEIGS

"The Steadfast Princess." Macmillan Company. Romantic.

AUSTIN STRONG

"The Little Father of the Wilderness" (1 act).* In "One-Act Plays for Stage and Study", Samuel French. Separately, same publisher. Romantic.

"The Toymaker of Nuremburg" (1 act).* Samuel French. Romantic.

EDWARD SHELDON

"Romance."* Samuel French. Romantic.

"The Garden of Paradise." Macmillan Company. Fantastic.

HOW TO PRODUCE AMATEUR PLAYS

BOOTH TARKINGTON

"Beauty and the Jacobin."* Harper and Brothers. Romantic.

"Monsieur Beaucaire" (adapted from a story of Booth Tarkington's). Walter H. Baker and Company. Romantic.

GLENN HUGHES

"Pierrot's Mother" (1 act). D. Appleton and Company. Romantic.

ROBERT E. ROGERS

"Behind a Watteau Picture."* Walter H. Baker and Company. Romantic.

ELEANOR AND ADA M. SKINNER

"Children's Plays" [13 short scenes]. D. Appleton and Company.

OLIVE M. PRICE

"Little Lady Dresden" (1 act). In "Short Plays from American History and Literature", Samuel French. Historical.

"Lantern Light." In "Short Plays from American History and Literature", Samuel French. Historical.

HELEN HAIMAN JOSEPH

"Princesses" (1 act). D. Appleton and Company. Romantic.

HARRY A. OVERSTREET

"Hearts to Mend" (1 act). D. Appleton and Company. Romantic.

ALICE J. WALKER

"Lafayette (1 act). In "Lafayette", etc. Henry Holt and Company. Historical.

ANGELA MORRIS

"Dorinda Dares" (1 act).* In "Boston Theater Guild Plays", Walter H. Baker and Company. Comic.

BEULAH BORNSTEAD

"The Diabolical Circle" (1 act). In "Dakota Playmakers Plays", Walter H. Baker and Company. Comic.

CONSTANCE DARCY MACKAY

"The Silver Thread" (1 act). In volume of same title, Henry Holt and Company.

"Franklin." Henry Holt and Company. Historical.

"The Beau of Bath" (1 act). In volume of same title, Henry Holt and Company. Historical.

APPENDIX II

FLORALYN MILLER

"The Wicked Wang-Pah Meets a Dragon." Samuel French.
Romantic.

COLIN CAMPBELL CLEMENTS

"Pierrot in Paris" (1 act). In "Plays for a Folding Theater",
D. Appleton and Company. Romantic.

"The Return of Harlequin" (1 act). In "Plays for a Folding
Theater", D. Appleton and Company. Romantic.

"Job" (1 act). Samuel French. Religious.

FLOYD DELL

"The Angel Intrudes" (1 act). Egmont Arons. Fantastic.

DOUGALD MACMILLAN

"Off Nags Head" (1 act).* In Koch's "Carolina Folk Plays",
Henry Holt and Company. Serious.

MODERN PLAYS

UNITED STATES

W. D. HOWELLS

"The Albany Depot." Samuel French. Comic.

"A Letter of Introduction." Samuel French. Comic.

GEORGE ADE

"The College Widow." Samuel French. Comic.

"Nettie" (1 act). Samuel French. Comic.

"The County Chairman." Samuel French. Comic.

LANGDON MITCHELL

"The New York Idea."* Walter H. Baker and Company. Satirical.

JESSE LYNCH WILLIAMS

"Why Marry?"* Charles Scribner's Sons. Comic.

"Why Not?" Walter H. Baker and Company. Comic.

WILLIAM GILLETTE

"Electricity." Samuel French. Serious.

"The Red Owl" (1 act). In "One-Act Plays for Stage and Study." Samuel French. Serious.

PERCY MACKAYE

"Chuck" (1 act.) In "Yankee Fantasies." Duffield and Company. Romantic.

HATCHER HUGHES

"Hell-Bent Fer Heaven." Harper & Brothers. Serious.

GEORGE MIDDLETON

"Adam and Eva" (with Guy Bolton). In "Polly with a Past", etc. Henry Holt and Company. Separately, Samuel French. Comic.

"The Groove" (1 act).* In "Possession", etc. Henry Holt and Company. Separately, Samuel French. Serious.

APPENDIX II

PHOEBE HOFFMAN

- "Martha's Mourning" (1 act). In Mayorga's "Representative One-Act Plays by American Authors." Little, Brown, and Company. Serious.

EDWARD MASSEY

- "Plots and Playwrights."* Little, Brown, and Company. Satirical.

JAMES FORBES

- "The Commuters." Samuel French. Comic.
 "The Show Shop." (In volume with two other plays, George H. Doran.) Separately, Samuel French. Comic.
 "The Famous Mrs. Fair." In volume with two other plays, George H. Doran. Separately, Samuel French. Serious.

THEODORE DREISER

- "Laughing Gas" (1 act). In "Plays of the Natural and the Supernatural." Boni and Liveright. Serious.
 "The Girl in the Coffin." In "Plays of the Natural and the Supernatural." Boni and Liveright. Serious.

HORACE B. FRY

- "Little Italy" (1 act). Dramatic Publishing Company. Romantic.

GEORGE M. P. BAIRD

- "Mirage" (1 act). D. Appleton and Company. Serious.

RACHEL CROTHERS

- "Expressing Willie."* In "Expressing Willie", etc., Brentano. Separately, Walter H. Baker and Company. Comic.
 "A Little Journey." Samuel French. Serious.
 "Once Upon a Time." Samuel French. Comic. Romantic.
 "39 East."* In "Mary the Third", etc., Brentano. Separately, Walter H. Baker and Company. Serious.
 "The Rector" (1 act).* Samuel French. Comic.

COLIN CAMPBELL CLEMENTS

- "You" (1 act). Samuel French. Romantic.
 "Spring!" (1 act). In "Plays for Pagans", D. Appleton and Company. Comic.

HOW TO PRODUCE AMATEUR PLAYS

FRANK CRAVEN

"The First Year." Samuel French. Comic.

WINCHELL SMITH

"The Boomerang." Samuel French. Comic.

"The Fortune Hunter." Samuel French. Comic.

RACHEL FIELD

"Three Pills in a Bottle" (1 act).* In "Plays of the 47 Workshop." Brentano. Comic.

AUSTIN STRONG

"Three Wise Fools." Samuel French. Comic.

ZOE AKINS

"Such a Charming Young Man" (1 act). In "One-Act Plays for Stage and Study." Samuel French. Comic.

"Papa." Little, Brown, and Company. Comic.

CLARE KUMMER

"A Successful Calamity." Samuel French. Comic.

"Rollo's Wild Oat." Samuel French. Comic.

"Bridges" (1 act). Samuel French. Comic.

MARY ALDIS

"Mrs. Pat and the Law" (1 act).* In "Plays for Small Stages." Duffield. Separately, Walter H. Baker and Company. Comic.

HARRIET FORD (and Harvey O'Higgins)

"On the Hiring Line." Samuel French. Comic.

"The Brides" (1 act). Samuel French. Comic.

GEORGE KELLY

"The Torch Bearers." Samuel French. Comic.

"The Flattering Word" (1 act). "In The Flattering Word and Other One-Act Plays." Little, Brown, and Company. Comic.

"Smarty's Party" (1 act). In "The Flattering Word", etc. Little, Brown, and Company. Serious.

"Poor Aubrey" (1 act). In "The Flattering Word", etc. Little, Brown, and Company. Satirical.

"The Weak Spot" (1 act). In "The Flattering Word", etc. Little, Brown, and Company. Comic.

"Finders Keepers" (1 act).* D. Appleton and Company. Satirical.

APPENDIX II

FREDERICK BALLARD

"Young America." Samuel French. (Also One-act version, same publisher.) Comic.

"Believe Me, Xantippe!" Samuel French. Comic.

EDWARD PEPLE

"The Prince Chap." Samuel French. Comic.

"The Girl" (1 act). In "One-Act Plays for Stage and Study." Samuel French. Serious.

"The Jury of Our Peers." Samuel French. Comic

PERCIVAL WILDE

"The Dyspeptic Ogre" (1 act). In "Eight Comedies for Little Theaters", Little, Brown, and Company. Comic.

"A Wonderful Woman" (1 act). In "Eight Comedies for Little Theaters", Little, Brown, and Company. Comic.

"The Villain in the Piece" (1 act).^{*} In "Confessional and Other One-Act Plays", Henry Holt and Company. Comic.

"Nocturne" (1 act). In "The Inn of Discontent", etc. Little, Brown, and Company. Romantic.

"Reverie" (1 act). Walter H. Baker and Company. Romantic.

JAMES MONTGOMERY

"Ready Money." Samuel French. Comic.

"Nothing But the Truth." Samuel French. Comic.

AUGUSTIN MCHUGH

"Officer 666." Samuel French. Comic.

LEWIS BEACH

"The Goose Hangs High." Little, Brown, and Company. Comic.

"The Clod" (1 act).^{*} In "Washington Square Plays", Doubleday, Page, and Company. Also in "Four One-Act Plays", Brentano. Serious.

"A Guest For Dinner" (1 act). In "Four One-Act Plays", Brentano. Satirical.

HARRY JAMES SMITH

"The Tailor-Made Man." Samuel French. Comic.

"Mrs. Bumpstead-Leigh."^{*} Samuel French. Comic.

HOW TO PRODUCE AMATEUR PLAYS

ZONA GALE

- "Neighbors" (1 act).* In "Wisconsin Plays", B. W. Huebsch. Separately, same publisher. Comic.
 "Miss Lulu Bett." D. Appleton and Company. Comic.
 "Uncle Jimmy" (1 act). Walter H. Baker and Company. Comic.
 "Mister Pitt." D. Appleton and Company. Comic.

MARK O'DEA

- "Miss Myrtle Says Yes" (1 act). In "Red Bud Women", D. Appleton and Company. Serious.

PHILIP BARRY

- "You and I." Brentano; Samuel French. Comic.

ANNE CRAWFORD FLEXNER

- "Mrs. Wiggs of the Cabbage Patch." Samuel French. Comic.

EUGENE O'NEILL

- "Ile" (1 act).* In "The Moon of the Caribbees", Boni and Liveright. Serious.
 "The Moon of the Caribbees" (1 act).* In volume of same name. Boni and Liveright. Serious.
 "In the Zone" (1 act).* In "The Moon of the Caribbees", etc., Boni and Liveright. Serious.
 "The Emperor Jones."* In "The Emperor Jones", etc. Boni and Liveright. Separately, D. Appleton and Company. Serious.

JOSEPHINE PRESTON PEABODY

- "The Chameleon." Samuel French. Comic.

GLENN HUGHES

- "Bottled in Bond" (1 act). D. Appleton and Company. Comic.
 "The Red Carnation" (1 act). Samuel French. Comic.

BOOTH TARKINGTON

- "Tweedles." Samuel French. Comic.
 "The Man From Home." Harper & Brothers. Comic.
 "Seventeen" (dramatized from Tarkington's novel). Samuel French. Comic.
 "Penrod" (dramatized from Tarkington's novel). Samuel French. Comic.

APPENDIX II

- "The Trysting Place" (1 act).* D. Appleton and Company. Romantic.
- "The Ghost Story" (1 act).* D. Appleton and Company. Comic.
- "The Intimate Strangers."* Samuel French. Comic.
- "Clarence."* Samuel French. Comic.
- SUSAN GLASPELL
- "Suppressed Desires" (1 act).* In "Plays", Small, Maynard and Company. Separately, Walter H. Baker and Company. Satirical.
- "Trifles" (1 act).* In "Plays", Small, Maynard and Company. Separately, Walter H. Baker and Company. Serious.
- "Close the Book" (1 act). In "Plays", Small Maynard and Company. Comic.
- WILLIAM DE MILLE
- "In 1999" (1 act). Samuel French. Satirical.
- "Food" (1 act). Samuel French. Satirical.
- ROBERT HOUSUM
- "The Gipsy Trail." Samuel French. Comic.
- "Sylvia Runs Away." Samuel French. Comic.
- CLYDE FITCH
- "The Truth."* In "Plays by Clyde Fitch", IV, Little, Brown, and Company. Separately, Samuel French. Satirical.
- "The Cowboy and the Lady." Samuel French. Comic.
- "The Stubbornness of Geraldine." In "Plays by Clyde Fitch", II, Little, Brown, and Company. Separately, Samuel French. Comic.
- STUART WALKER
- "Nevertheless" (1 act). In "Portmanteau Plays", D. Appleton and Company. Satirical.
- "The Very Naked Boy" (1 act). In "More Portmanteau Plays", D. Appleton and Company. Comic.
- "Sir David Wears a Crown." D. Appleton and Company. Comic.
- KENYON NICHOLSON
- (with Meredith Nicholson) "Honor Bright." Samuel French. Comic.

HOW TO PRODUCE AMATEUR PLAYS

- "Bedside Manners" (1 act). Samuel French. Comic.
- "The Bug Man" (1 act). In "Garden Varieties",
D. Appleton and Company. Separately, Samuel
French. Comic.
- "A Hint to Brides" (1 act). In "Garden Varieties",
D. Appleton and Company. Separately, Samuel
French. Comic.
- KENNETH SAWYER GOODMAN
- "Dust of the Road" (1 act). In "Stage Guild
Plays", Stage Guild, Chicago. Separately, same
publisher. Serious.
- "The Game of Chess" (1 act). In "Stage Guild
Plays", Stage Guild, Chicago. Separately, same
publisher. Serious.
- "Ephraim and the Winged Bear" (1 act). In "Stage
Guild Plays", Stage Guild, Chicago. Separately,
same publisher. Comic.
- "Dancing Dolls" (1 act). In "More Quick Curtains",
Stage Guild, Chicago. Separately, same pub-
lisher. Comic.
- (with Ben Hecht) "The Hero of Santa Maria"
(1 act).* Stage Guild, Chicago. Serious.
- (with Ben Hecht) "The Wonder Hat" (1 act). Stage
Guild, Chicago. Romantic.
- ELEANOR GATES
- "The Poor Little Rich Girl." Samuel French. Fantastic
- BOSWORTH CROCKER
- "The Last Straw" (1 act).* In "Humble Folk."
D. Appleton and Company. Serious.
- "The Baby Carriage" (1 act). In "Humble Folk."
D. Appleton and Company. Satirical.
- WILBUR DANIEL STEELE
- "The Giants' Stair" (1 act).* In "The Terrible
Woman and Other One-Act Plays", D. Appleton
and Company. Separately, same publisher. Serious.
- "Not Smart" (1 act). In "The Terrible Woman",
D. Appleton and Company. Comic.

APPENDIX II

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| RICHARD HARDING DAVIS | |
| "The Zone Police" (1 act). Samuel French. | Serious. |
| "Peace Manœuvres" (1 act).* Samuel French. | Comic. |
| "Miss Civilization."* Samuel French. | Comic. |
| ALICE BROWN | |
| "Joint Owners in Spain" (1 act).* In "One-Act Plays", Macmillan Company. Separately, Walter H. Baker and Company. | Romantic. |
| AUGUSTUS THOMAS | |
| "Arizona." Dramatic Publishing Company | Serious. |
| "Mrs. Leffingwell's Boots." Samuel French. | Comic. |
| "The Man Upstairs" (1 act). In "One-Act Plays for Stage and Study", Samuel French. | Comic. |
| "The Other Girl." Samuel French. | Comic. |
| EDWARD KNOBLOCK | |
| "My Lady's Dress." Doubleday, Page and Company. (with Arnold Bennett) "Milestones." George H. Doran. | Romantic. |
| | Romantic. |
| G. S. KAUFMAN and MARC CONNELLY | |
| "Beggar on Horseback." Boni and Liveright. | Fantastic. |
| "Merton of the Movies." Samuel French. | Comic. |
| "Dulcy."* Samuel French. | Comic. |
| "To the Ladies!"* Samuel French. | Comic. |
| THERESA HELBURN | |
| "Enter the Hero" (1 act).* Arons. | Comic. |
| ALFRED KREYMBORG | |
| "Lima Beans" (1 act). In "Plays for Poem Mimes." Knopf. | Fantastic. |
| ROI COOPER MEGRUE | |
| "Seven Chances." Samuel French. | Comic. |
| "Tea for Three." Walter H. Baker and Company. | Comic. |
| A. E. THOMAS | |
| "Come Out of the Kitchen." Samuel French. (with Clayton Hamilton) "The Big Idea." Samuel French. | Comic. |
| | Comic. |
| "Just Suppose." Samuel French. | Comic. |
| "Only 38." Samuel French. | Comic. |

HOW TO PRODUCE AMATEUR PLAYS

- EDNA FERBER and GEORGE S. KAUFMAN
 "Minick." Doubleday, Page and Company. Comic.
- ALICE GERSTENBERG
 "Overtones" (1 act).* In "Washington Square Plays", Doubleday, Page and Company. And in "Ten One-Act Plays", Brentano. Fantastic.
 "The Pot Boiler" (1 act).* In "Ten One-Act Plays", Brentano. Comic.
 "Fourteen" (1 act).* In "Ten One-Act Plays", Brentano. Comic.
- ARTHUR HOPKINS
 "Moonshine" (1 act).* Samuel French. Serious.
- ELMER L. RICE
 "On Trial." Samuel French. Serious.
 "The Home of the Free" (1 act). In "Morningside Plays", Shay. Satirical.
- CHRISTOPHER MORLEY
 "Thursday Evening" (1 act).* In "One-Act Plays", Doubleday, Page and Company. Separately, by D. Appleton and Company. Comic.
 "Rehearsal" (1 act). In "One-Act Plays", Doubleday, Page and Company. Comic.
 "On the Shelf" (1 act). In "One-Act Plays", Doubleday, Page and Company. Fantastic.
- DORIS HALMAN
 "Lady Anne" (1 act). In "Set the Stage for Eight", Little, Brown, and Company. Comic.
 "The Playroom" (1 act). In "Set the Stage for Eight", Little, Brown, and Company. Comic.
- HOLLAND HUDSON
 "The Shepherd in the Distance" (1 act).* D. Appleton and Company. Fantastic.
- HILDEGARDE FLANNER
 "Mansions" (1 act). D. Appleton and Company. Romantic.
- PIERRE LOVING
 "The Stick Up" (1 act).* D. Appleton and Company. Fantastic.

APPENDIX II

J. W. ROGERS, JR.

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| "Saved" (1 act). Samuel French. | Comic. |
| "Judge Lynch" (1 act).* Samuel French. | Serious. |
| "Wedding Gifts" (1 act).* Samuel French. | Serious. |

JULIET WILBOR TOMPKINS

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| "Tired" (1 act). Samuel French. | Comic. |
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ENGLAND

SIR ARTHUR PINERO

- | | |
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| "The Magistrate." Walter H. Baker and Company. | Comic. |
| "The Schoolmistress." Walter H. Baker and Company. | Comic. |
| "Preserving Mr. Panmure." Walter H. Baker and Company. | Comic. |
| "A Seat in the Park" (1 act). Samuel French. | Comic. |
| "Playgoers" (1 act).* Samuel French. | Comic. |

HENRY ARTHUR JONES

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| "The Liars."* In "Representative Plays", III, Little, Brown, and Company. Separately, by Samuel French. | Comic. |
| "Dolly Reforming Herself." In "Representative Plays", IV, Little, Brown, and Company. Separately, by Samuel French. | Comic. |
| "Mary Goes First." In "Representative Plays", IV, Little, Brown, and Company. Separately, by Samuel French. | Comic. |
| "Dolly's Little Bills" (1 act). In "One-Act Plays for Stage and Study", Samuel French. | Comic. |
| "The Goal" (1 act).* In "Representative Plays", IV, Little, Brown, and Company. And in "The Theater of Ideas", George H. Doran. | Serious. |

BERNARD SHAW

- | | |
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| "Candida." In "Plays Pleasant and Unpleasant", II, Brentano. | Comic. |
| "You Never Can Tell." In "Plays Pleasant and Unpleasant", II, Brentano. | Comic. |

HOW TO PRODUCE AMATEUR PLAYS

- "Fanny's First Play." In "Fanny's First Play",
etc. Brentano. Comic.
- J. M. BARRIE
"The Admirable Crichton." Charles Scribner's Sons.
Comic. Romantic.
- "What Every Woman Knows." Charles Scribner's Sons. Romantic.
- "The Twelve-Pound-Look" (1 act).* In "Half
Hours", Charles Scribner's Sons. Satirical.
- "Alice Sit-by-the-Fire." Charles Scribner's Sons. Satirical.
- "Rosalind" (1 act). In "Half-Hours", Charles
Scribner's Sons. Comic.
- "The Will" (1 act). In "Half Hours", Charles
Scribner's Sons. Serious.
- "Dear Brutus." Charles Scribner's Sons. Romantic.
- RUDOLF BESIER
"Don." Duffield and Company. Comic.
- "Lady Patricia." Duffield and Company. Comic.
- A. A. MILNE
"Belinda." In "First Plays", Alfred A. Knopf.
Separately, Samuel French. Comic.
- "Mr. Pim Passes By." In "Second Plays", Alfred A.
Knopf. Separately, Samuel French. Comic.
- "Wurzel-Flummery" (1 act). In "First Plays",
Alfred A. Knopf. (Both this and a two-act version)
separately, Samuel French. Comic.
- "The Romantic Age." In "Second Plays", Alfred A.
Knopf. Separately, Samuel French. Comic.
- "The Dover Road." In "Three Plays", G. P.
Putnam's Sons. Separately, Samuel French. Satirical.
- "The Truth About Blayds." In "Three Plays", G. P.
Putnam's Sons. Separately, Samuel French. Comic.
- "The Artist" (1 act). Samuel French. Comic.
- "The Man in the Bowler Hat" (1 act).* Samuel
French. Comic.
- J. B. FAGAN
"The Earth." Duffield and Company. Serious.
- "Hawthorne of the U. S. A." Samuel French. Comic.

APPENDIX II

JOHN GALSWORTHY

- "The Silver Box."* In "Plays", 1st series, Charles Scribner's Sons. Separately, same publisher. Serious.
- "Punch and Go" (1 act). In "Six Short Plays", Charles Scribner's Sons. Satirical.
- "The Sun" (1 act).* In "Six Short Plays", Charles Scribner's Sons. Satirical.
- "The Little Man" (1 act).* In volume of same title, Charles Scribner's Sons. Satirical.

CHARLES RANN KENNEDY

- "The Servant in the House." Harper & Brothers. Serious.

GILBERT CANNAN

- "Miles Dixon" (1 act). In "Four Plays", Sidgwick & Jackson (London). Separately, Walter H. Baker and Company. Serious.
- "James and John" (1 act). In "Four Plays", Sidgwick & Jackson (London). Separately, Walter H. Baker and Company. Serious.
- "Everybody's Husband" (1 act). In "Seven Plays", Martin Secker (London). Separately, B. W. Huebsch. Satirical.

MAURICE BARING

- "His Majesty's Embassy." In volume of same title, Little, Brown, and Company. Serious.

GEORGE CALDERON

- "The Fountain." In "Three Plays and a Pantomime", Richards (London). Separately, LeRoy Phillips, Boston. Serious.
- "Derelicts" (1 act). In "Eight One-Act Plays", Richards (London). Serious.

LENNOX ROBINSON

- "The White-Headed Boy." Samuel French. Comic.
- "Crabbed Youth and Age" (1 act). G. P. Putnam's Sons; Samuel French. Satirical.
- "The Round Table." G. P. Putnam's Sons; Samuel French. Serious.

HOW TO PRODUCE AMATEUR PLAYS

H. GRANVILLE-BARKER

"The Voysey Inheritance."* Little, Brown, and Company. Satirical.

"Rococo" (1 act).* In "Three Short Plays", Little, Brown, and Company. Comic.

GITHA SOWERBY

"Rutherford and Son." George H. Doran. Serious.

"Before Breakfast" (1 act). Samuel French. Satirical.

ARNOLD BENNETT

"The Great Adventure." George H. Doran. Comic.

"The Stepmother" (1 act). In "Polite Farces", George H. Doran. Separately, Walter H. Baker and Company. Comic.

"What the Public Wants." George H. Doran. Satirical.

(with Knoblock) "Milestones."* George H. Doran. Romantic.

GERTRUDE JENNINGS

"The Young Person in Pink." Samuel French. Comic.

"Poached Eggs and Pearls" (1 act). Samuel French. Comic.

LORD DUNSANY

"The Lost Silk Hat" (1 act). In "Five Plays", Little, Brown, and Company. Comic.

"A Night at An Inn" (1 act).* In "Plays of Gods and Men", John W. Luce. Separately, Samuel French. Serious.

"If." G. P. Putnam's Sons. Satirical.

H. H. DAVIES

"The Mollusc."* In "Plays of Hubert Henry Davies," Chatto and Windus (London). Separately, Walter H. Baker and Company. Comic.

"Cousin Kate." In "Plays of Hubert Henry Davies", Chatto and Windus (London). Separately, Walter H. Baker and Company. Comic.

"Doormats." In "Plays of Hubert Henry Davies", Chatto and Windus (London). Separately, Walter H. Baker and Company and Samuel French. Comic.

PADRAIC COLUM

"The Land." In "Three Plays", Little, Brown, and Company. Romantic.

APPENDIX II

SEUMAS O'BRIEN

- "Duty" (1 act). In "Duty and Other Irish Comedies", Little, Brown, and Company. Comic.
- "Jurisprudence" (1 act). In "Duty and Other Irish Comedies", Little, Brown, and Company. Comic.
- "Magnanimity" (1 act). In "Duty and Other Irish Comedies", Little, Brown, and Company. Comic.
- "The Black Bottle" (1 act).* Samuel French. Comic.

SOMERSET MAUGHAM

- "Jack Straw." Dramatic Publishing Company. Comic.
- "Mrs. Dot." Dramatic Publishing Company. Comic.

C. HADDON CHAMBERS

- "The Tyranny of Tears."* Walter H. Baker and Company. Satirical.
- "The Saving Grace." Samuel French. Comic.
- "Passers-By." Samuel French. Sentimental.

W. W. GIBSON

- "Mates" (1 act). In "Daily Bread", Macmillan Company. Serious.
- "On the Road" (1 act). In "Daily Bread", Macmillan Company. Serious.
- "Womenkind" (1 act). Macmillan Company. Serious.

LAURENCE HOUSMAN

- "The Man of Business" (1 act). In "Dethronements", Macmillan Company. Satirical.
- "Bird in Hand" (1 act). Samuel French. Comic.
- "Possession" (1 act). In "Angels and Ministers", Harcourt, Brace, and Company. Satirical.

ELIZABETH BAKER

- "Chains."* John W. Luce. Serious.
- "Miss Robinson." Samuel French. Serious.
- "Miss Tassey" (1 act).* Samuel French. Serious.

OLIPHANT DOWN

- "The Quod Wrangle" (1 act). Samuel French. Comic.
- "Wealth and Wisdom" (1 act). In "One-Act Plays for Stage and Study", Samuel French. Comic.
- "The Idealist" (1 act).* Samuel French. Satirical.

HOW TO PRODUCE AMATEUR PLAYS

JOHN PALMER

"Over the Hills" (1 act). Sidgwick and Jackson
(London). Serious.

ST. JOHN ERVINE

"Mixed Marriage."* In "Four Irish Plays", Mac-
millan Company. Serious.

"The Magnanimous Lover" (1 act).* In "Four
Irish Plays", Macmillan Company. Serious.

"John Ferguson." Macmillan Company. Serious.

"Mary, Mary, Quite Contrary." Macmillan
Company. Comic.

ALFRED SUTRO

"The Perplexed Husband." Samuel French. Comic.

"A Game of Chess" (1 act). Samuel French. Serious.

"The Man in the Stalls" (1 act).* In "Five Little
Plays", Brentano. Serious.

"Ella's Apology" (1 act). Samuel French. Comic.

"Carrots" (1 act).* Samuel French. Serious.

W. B. YEATS

"The Pot of Broth" (1 act).* In "The Hour-Glass
and Other Plays", Macmillan Company. Comic.

ST. JOHN HANKIN

"The Return of the Prodigal." In "The Dramatic
Works", George H. Doran. Separately, Samuel
French. Satirical.

"The Cassilis Engagement."* In "The Dramatic
Works", George H. Doran. Separately, Samuel
French. Comic.

"The Constant Lover" (1 act). In "The Dramatic
Works", George H. Doran. Separately, Samuel
French. Romantic.

(with George Calderon) "Thompson." Samuel
French. Comic.

G. K. CHESTERTON

"Magic." George H. Doran. Serious.

W. W. JACOBS

"Admiral Peters" (1 act). Samuel French. Comic.

APPENDIX II

- "The Ghost of Jerry Bundler" (1 act).* Samuel French. Serious.
- (with L. N. Parker) "Beauty and the Barge." Samuel French. Comic.
- (with L. N. Parker) "The Monkey's Paw." Samuel French. Serious.
- ISRAEL ZANGWILL
- "The Melting Pot." Macmillan Company. Serious.
- "Merely Mary Ann." Samuel French. Sentimental.
- "Too Much Money." Macmillan Company and Samuel French. Satirical.
- GERTRUDE ROBINS
- "Makeshifts" (1 act).* In "Makeshifts and Realities", Samuel French. Serious.
- "Realities" (1 act). In "Makeshifts and Realities", Samuel French. Serious.
- "Loving as We Do" (1 act). In volume of same title, Samuel French. Serious.
- "Ilda's Honourable" (1 act). In "Loving as We Do", Samuel French. Comic.
- ALLAN MONKHOUSE
- "The Great Cham's Diamond" (1 act). Walter H. Baker and Company. Comic.
- "The Education of Mr. Surrage." Sidgwick and Jackson (London); Samuel French. Serious.
- "The Conquering Hero." Frederick A. Stokes Company. Satirical.
- CICELY HAMILTON
- "Just to Get Married." Samuel French. Comic.
- STANLEY HOUGHTON
- "The Dear Departed" (1 act). In "The Works of Stanley Houghton", Constable, (London); "Five One-Act Plays", Samuel French. Separately, same publisher. Satirical.
- "The Younger Generation." In "The Works of Stanley Houghton", Constable (London). Separately, Samuel French. Satirical.

HOW TO PRODUCE AMATEUR PLAYS

- "Fancy Free" (1 act).* In "Five One-Act Plays",
Samuel French. Separately, Samuel French. Comic.
"Phipps" (1 act).* In "Five One-Act Plays",
Samuel French. Comic.

HAROLD BRIGHOUSE

- "The Price of Coal" (1 act). Le Roy Phillips. Serious.
"Lonesome-Like" (1 act).* Le Roy Phillips. Sentimental.
"The Doorway" (1 act). Walter H. Baker and
Company. Serious.
"Spring in Bloomsbury" (1 act). Walter H. Baker
and Company. Comic.
"The Oak Settle" (1 act). Samuel French. Comic.
"Hobson's Choice." Samuel French. Comic.
"Little Red Shoes" (1 act). Walter H. Baker and
Company. Serious.

HAROLD CHAPIN

- "The New Morality." In "The Comedies of Harold
Chapin", Constable (London). Separately, Samuel
French. Comic.
"Elaine." In "The Comedies of Harold Chapin",
Constable (London). Separately, Samuel French. Comic.
"The Autocrat of the Coffee Stall" (1 act). In
"Three One-Act Plays", Samuel French. Comic.
"The Philosopher of Butterbiggens" (1 act).* Samuel
French. Comic.
"The Dumb and the Blind" (1 act). Le Roy Phillips. Satirical.

A. E. W. MASON

- "Green Stockings." Samuel French. Comic.

FREDERICK FENN and RICHARD PRYCE

- "Op-o'-Me-Thumb" (1 act).* Samuel French. Sentimental.

J. HARTLEY MANNERS

- "Happiness" (1 act). In "Happiness and Other
Plays", Samuel French. Separately, by same
publisher. Serious.
"Peg o' My Heart." Samuel French. Sentimental.

APPENDIX II

HERMON OULD

- "Thy Father and Thy Mother" (1 act). Walter H. Baker and Company. Serious.
 "The Pathfinder" (1 act). Samuel French. Serious.

GERMANY

LUDWIG FULDA

- "By Ourselves" (1 act).* In "Poet Lore", Boston, 1912. Satirical.

RODERICH BENEDIX

- "The Law Suit" (1 act). Samuel French. Comic.
 "The Third Man" (1 act). Samuel French. Comic.

HERMANN SUDERMANN

- "Magda." Samuel French. Serious.
 "The Faraway Princess" (1 act). In "Roses", Charles Scribner's Sons. Separately, Samuel French. Romantic.
 "Fritzchen" (1 act). In "Morituri", Charles Scribner's Sons. Serious.

ARTHUR SCHNITZLER

- "Anatol" (Seven 1-act plays).* Little, Brown, and Company; Boni and Liveright. Satirical.
 "The Big Scene" (1 act). In "Comedies of Words", D. Appleton and Company. Satirical.
 "The Festival of Bacchus" (1 act).* In "Comedies of Words", D. Appleton and Company. Satirical.
 "Literature" (1 act).* In "Comedies of Words", D. Appleton and Company; in "Anatol", Boni and Liveright. Satirical.

FRANCE

EMILE AUGIER

- "The Post-Script" (1 act). Samuel French. Comic.

MEILHAC and HALEVY

- "Panurge's Sheep" (1 act). Samuel French. Comic.
 "Indian Summer" (1 act). Samuel French. Sentimental.

EDOUARD PAILLERON

- "The Triumph of Youth." Dramatic Publishing Company. Sentimental.

HOW TO PRODUCE AMATEUR PLAYS

- "The Art of Being Bored." Samuel French. Comic.
- OCTAVE MIRBEAU
 "Scruples" (1 act). In Loving's "Ten-Minute Plays", Brentano. Satirical.
- GEORGES DE PORTO-RICHE
 "Francoise' Luck" (1 act).* In Clark's "Four Plays of the Free Theater", D. Appleton and Company. Serious.
- EUGENE LABICHE
 "Grammar." Samuel French. Comic.
 "The Two Cowards." Samuel French. Comic.
- TRISTAN BERNARD
 "French Without a Master" (1 act). Samuel French. Comic.
 "I'm Going!" (1 act). Samuel French. Comic.
- G. A. DE GAILLAVET
 "Choosing a Career" (1 act). Samuel French. Comic.
- ALFRED CAPUS
 "The Adventurer." In *Drama Magazine*, 1914. Serious.
 "Brignol and His Daughter." Samuel French. Comic.
 "My Tailor" (1 act). In *Smart Set Magazine*, 1918. Comic.
- PAUL HERVIEU
 "Modesty" (1 act).* Samuel French. Comic.
- MAX MAUREY
 "Rosalie" (1 act).* Samuel French. Comic.
- ANATOLE FRANCE
 "Crainquebille." In "The Bride of Corinth", etc. Dodd, Mead and Company. Separately, Samuel French. Serious.
- MAURICE DONNAY
 "They!" (1 act). In "Lovers", Little, Brown, and Company. Comic.
- JULES RENARD
 "Home-Made Bread" (1 act). Samuel French. Serious.
 "Carrots" (1 act).* Samuel French. Serious.
- GEORGES COURTELINE
 "The Pitiless Policeman" (1 act). In *Poet Lore*, 1917. Comic.
 "Peace at Home" (1 act). In *Poet Lore*, 1918. Comic.

APPENDIX II

EUGENE BRIEUX

"The School for Mothers-in-Law" (1 act). In *Smart Set Magazine*, 1913. Comic.

CHARLES HELLEM, W. VALCROS, and P. D'ESTOC

"Sabotage" (1 act). *The Dramatist*, Easton, Pa. Serious.

JACQUES COPEAU

"The House into Which We are Born." *Theater Arts, Inc.* Satirical.

HENRY BECQUE

"The Merry-Go-Round" (1 act). In "The Vultures", Little, Brown, and Company. Satirical.

ITALY

LUIGI PIRANDELLO

"Right You are (If You Think So)." In "Three Plays", E. P. Dutton and Company. Serious.

"Sicilian Limes" (1 act). In Goldberg's "Plays of the Italian Theater", John W. Luce. Serious.

GIUSEPPE GIACOSA

"Like Falling Leaves." In "The Stronger", Little, Brown, and Company. Serious.

"Sacred Ground" (1 act).* In "The Stronger", Little, Brown, and Company. Serious.

ROBERTO BRACCO

"A Snowy Night" (1 act). In Shay's "Twenty-Five Short Plays (International)", D. Appleton and Company. Serious.

RUSSIA

ANTON CHEKHOV

"A Marriage Proposal" (1 act)* [variously called *The Proposal*, etc.] In the various editions of Chekhov's plays, published by Thomas Seltzer, Charles Scribner's Sons, etc. Separately, Samuel French. Comic.

"The Boor" (1 act)* [also "A Bear", etc.] In various editions of Chekhov's plays, published by Thomas Seltzer, Charles Scribner's Sons, etc. Separately, Samuel French. Comic.

HOW TO PRODUCE AMATEUR PLAYS

"The Swan Song" (1 act).* In various editions of Chekhov's plays, published by Thomas Seltzer, Charles Scribner's Sons, etc. Serious.

"The Tragedian in Spite of Himself" (1 act). In various editions of Chekhov's plays, published by Thomas Seltzer, Charles Scribner's Sons, etc. Serious.

"The Cherry Orchard." In various editions of Chekhov's plays, published by Thomas Seltzer, Charles Scribner's Sons, etc. Serious.

LEONID ANDREYEV

"Love of One's Neighbor" (1 act). In *The Glebe*, New York, 1914. Satirical.

"The Pretty Sabine Women." In *Drama Magazine*, 1914, and in "Plays by Leonid Andreyeff", Charles Scribner's Sons. Satirical.

SCANDINAVIAN COUNTRIES

HENRIK IBSEN

"An Enemy of the People." In various editions of Ibsen, published by Charles Scribner's Sons, E. P. Dutton and Company, etc. Serious.

BJÖRNSTJERNE BJÖRNSSON

"The Newly-Married Couple" [also called *A Lesson in Marriage*]. In various editions of Björnson's plays, published by Charles Scribner's Sons, E. P. Dutton and Company, etc. Serious.

AUGUST STRINDBERG

"The Stronger" (1 act).* In "Plays by August Strindberg", II, Charles Scribner's Sons; "Plays", John W. Luce. Serious.

ALBERT GNUDTZMANN

"Eyes That Cannot See" (1 act).* D. Appleton and Company. Serious.

GUSTAV WIED

"Autumn Fires" (1 act). In *Shay and Loving's "Fifty Contemporary One-Act Plays"*, D. Appleton and Company. Serious.

APPENDIX II

ALVIDE PRYDZ

- "In Confidence" (1 act). D. Appleton and Company. Serious.

SPAIN

G. MARTINEZ-SIERRA

- "The Romantic Young Lady." In "Plays of Gregorio Martinez-Sierra", E. P. Dutton and Company. Satirical.

J. AND S. ALVAREZ-QUINTERO

- "A Bright Morning" (1 act). In *Poet Lore*, Boston, 1916. Comic.

SANTIAGO RUSINOL

- "The Prodigal Doll" (1 act). In *Drama Magazine*, 1917. Romantic.

JACINTO BENAVENTE

- "No Smoking" (1 act).* In "Plays by Jacinto Benavente", Charles Scribner's Sons. Comic.

- "His Widow's Husband" (1 act).* In "Plays by Jacinto Benavente", Charles Scribner's Sons. Satirical.

- "The Evil Doers of Good." In "Plays by Jacinto Benavente", Charles Scribner's Sons. Satirical.

JOSE ECHEGARAY

- "The Street Singer" (1 act).* In *Drama Magazine*, 1917. Serious.

ANTHOLOGIES AND COLLECTIONS OF PLAYS

Containing Plays Which May be Produced by Amateurs

(Titles starred are more suitable for amateur production than the others.)

THOMAS H. DICKINSON, Editor

"Chief Contemporary Dramatists", Houghton, Mifflin Company.

"Lady Windermere's Fan." Oscar Wilde.

"The Second Mrs. Tanqueray." A. W. Pinero.

"Michael and His Lost Angel." Henry Arthur Jones.

"Strife." John Galsworthy.

"The Madras House." Granville Barker.

HOW TO PRODUCE AMATEUR PLAYS

- *"The Hour Glass." W. B. Yeats.
- "Riders to the Sea." J. M. Synge.
- *"The Rising of the Moon." Lady Gregory.
- *"The Truth." Clyde Fitch.
- "The Great Divide." William Vaughn Moody.
- "The Witching Hour." Augustus Thomas.
- *"The Scarecrow." Percy MacKaye.
- "The Weavers." Gerhart Hauptmann.
- "The Vale of Content." Hermann Sudermann.
- "The Red Robe." Eugene Brieux.
- "Know Thyself." Paul Hervieu.
- "Pelléas and Mélisande." Maurice Maeterlinck.
- "Beyond Human Power." Björnstjerne Björnson.
- "The Father." August Strindberg.
- "The Cherry Orchard." Anton Chekhov.

THOMAS H. DICKINSON, Editor

"Chief Contemporary Dramatists", 2nd Series.

- *"Milestones." Arnold Bennett and Edward Knoblauch.
- "Our Betters." Somerset Maugham.
- *"Abraham Lincoln." John Drinkwater.
- "Mixed Marriage." St. John Ervine.
- *"King Argimenes and the Unknown Warrior." Lord Dunsany.
- "The Easiest Way." Eugene Walter.
- *"The Piper." Josephine Preston Peabody.
- *"The Yellow Jacket." George C. Hazelton and H. Benrimo.
- "A Loving Wife." Georges de Porto-Riche.
- "Cyrano de Bergerac." Edmond Rostand.
- "Pasteur." Sacha Guitry.
- "'Moral.'" Ludwig Thoma.
- "Living Hours." Arthur Schnitzler.
- "The Concert." Hermann Bahr.
- "Gioconda." Gabriele d'Annunzio.
- *"The Bonds of Interest." Jacinto Benavente.
- "The Lower Depths." Maxim Gorky.
- "The Tragedy of Love." Gunnar Heiberg.

APPENDIX II

THOMAS H. DICKINSON and JACK R. CRAWFORD, Editors

"Contemporary Drama: English and American", Houghton Mifflin Company.

"Hindle Wakes." Stanley Houghton.

"Paolo and Francesca." Stephen Phillips.

"The Circle." Somerset Maugham.

*"Chains." Elizabeth Baker.

"Rutherford and Son." Githa Sowerby.

"John Glayde's Honor." Alfred Sutro.

*"The Voysey Inheritance." Granville Barker.

*"The Cassilis Engagement." St. John Hankin.

*"The Mollusc." Hubert Henry Davies.

"Icebound." Owen Davis.

"The Hairy Ape." Eugene O'Neill.

"The Unchastened Woman." Louis K. Anspacher.

"Kindling." Charles Kenyon.

"The Adding Machine." Elmer L. Rice.

*"Mary The Third." Rachel Crothers.

MONTROSE J. MOSES, Editor

"Representative One-Act Plays by Continental Authors", Little, Brown, and Company.

"Countess Mizzie." Arthur Schnitzler.

*"Death and the Fool." Hugo von Hofmannsthal.

*"The Blind." Maurice Maeterlinck.

"The Birthday Party." Hjalmar Bergström.

"The Woman Who Was Acquitted." André de Lorde.

*"Five Little Dramas." Henri Lavedan.

*"Françoise, Luck." Georges de Porto-Riche.

*"Morituri-Teias." Hermann Sudermann.

"The Court Singer." Frank Wedekind.

"Sacred Ground." Giuseppe Giacosa.

*"An Incident." Leonid Andreyev.

*"A Merry Death." Nicolaï Evreinov.

*"By Their Words Ye Shall Know Them." Quintéros.

*"The Lover." G. Martinez-Sierra.

*"Simoom." August Strindberg.

HOW TO PRODUCE AMATEUR PLAYS

MONTROSE J. MOSES, Editor

"Representative Continental Dramas, Revolutionary and Transitional", Little, Brown, and Company.

"The Wild Duck." Henrik Ibsen.

"The Lonely Way." Arthur Schnitzler.

"The Fires of St. John." Hermann Sudermann.

"The Sunken Bell." Gerhart Hauptmann.

"The Seagull." Anton Chekhov.

"The Life of Man." Leonid Andreyev.

"The Daughter of Jorio." Gabriele d'Annunzio.

*"Like Falling Leaves." Giuseppe Giacosa.

"The World and His Wife." C. F. Nirdlinger (after Echegaray).

*"The Bonds of Interest." Jacinto Benavente.

"Cyrano de Bergerac." Edmond Rostand.

"The Vultures." Henry Becque.

"Lovers." Maurice Donnay.

"Monna Vanna." Maurice Maeterlinck.

"The Dawn." Emile Verhaeren.

MONTROSE J. MOSES, Editor

"Representative British Dramas, Victorian and Modern", Little, Brown, and Company.

"Virginius." J. S. Knowles.

"Black-Ey'd Susan." Douglas Jerrold.

"Richelieu." Sir E. Bulwer-Lytton.

*"London Assurance." Dion Boucicault.

"A Blot in the 'Scutcheon." Robert Browning.

"The Ticket-of-Leave Man." Tom Taylor.

*"Caste." T. W. Robertson.

*"H. M. S. Pinafore." W. S. Gilbert.

"Becket." Alfred Tennyson.

"The Masqueraders." Henry Arthur Jones.

*"The Importance of Being Earnest." Oscar Wilde.

"The Gay Lord Quex." Sir Arthur Pinero.

"The Silver Box." John Galsworthy.

*"The Cassilis Engagement." St. John Hankin.

"The Madras House." Granville Barker.

APPENDIX II

"The Tragedy of Pompey the Great." John Masefield.

*"Cathleen ni Houlihan." W. B. Yeats.

*"The Workhouse Ward." Lady Gregory.

*"Riders to the Sea." J. M. Synge.

*"Thomas Muskerry." Padraic Colum.

*"The Gods of the Mountain." Lord Dunsany.

MONTROSE J. MOSES, Editor

"A Treasury of Plays for Children", Little, Brown, and Company.

*"The Little Princess." F. H. Burnett.

*"The Silver Thread." Constance D. Mackay.

*"The Testing of Sir Gawayne." Marguerite Merington.

*"Pinkie and the Fairies." W. Graham Robertson.

*"Punch and Judy."

*"The Three Wishes." H. Williamson and Tony Sarg.

*"The Toymaker of Nuremberg." Austin Strong.

*"Six Who Pass While the Lentils Boil." Stuart Walker.

*"Master Skylark." Anna M. Lutkenhaus.

*"Alice in Wonderland." Alice Gerstenberg.

*"The Traveling Man." Lady Gregory.

*"The Months: A Pageant." Christina G. Rossetti.

*"The Forest Ring." W. C. De Mille and Charles Bernard.

*"The Seven Old Ladies of Lavender Town." H. C. Bunner.

MONTROSE J. MOSES, Editor

"Representative Plays by American Dramatists", 3 vols. (Vol. III only contains modern plays). E. P. Dutton and Company.

*"Rip Van Winkle." Charles Burke.

"Francesca da Rimini." George H. Boker.

"Love in '76." Oliver Bell Bunce.

"Paul Kauvar." Steele MacKaye.

*"Shenandoah." Bronson Howard.

"In Mizzoura." Augustus Thomas.

"The Moth and the Flame." Clyde Fitch.

*"The New York Idea." Langdon Mitchell.

"The Easiest Way." Eugene Walter.

"The Return of Peter Grimm." David Belasco.

HOW TO PRODUCE AMATEUR PLAYS

BARRETT H. CLARK, Editor

"Representative One-Act Plays by British and Irish Authors",
Little, Brown, and Company.

*"The Widow of Wasdale Head." Sir Arthur Pinero.

*"The Goal." Henry Arthur Jones.

"Salomé." Oscar Wilde.

*"The Man in the Stalls." Alfred Sutro.

*"Op-o'-Me-Thumb." Frederick Fenn and Richard Pryce.

*"The Impertinence of the Creature." C. Gordon-Lennox.

*"The Stepmother." Arnold Bennett.

*"Rococo." Granville Barker.

*"James and John." Gilbert Cannan.

*"The Snow Man." Laurence Housman.

*"Fancy Free." Stanley Houghton.

*"Lonesome-Like." Harold Brighouse.

*"Miss Tassey." Elizabeth Baker.

*"Makeshifts." Gertrude Robins.

*"The Maker of Dreams." Oliphant Down.

*"The Land of Heart's Desire." W. B. Yeats.

*"Riders to the Sea." J. M. Synge.

*"Spreading the News." Lady Gregory.

"The Magnanimous Lover." St. John G. Ervine.

*"The Golden Doom." Lord Dunsany.

HELEN LOUISE COHEN, Editor

"Longer Plays by Modern Authors (American)", Harcourt, Brace,
and Company.

*"Beau Brummel." Clyde Fitch.

*"The Copperhead." Augustus Thomas.

*"Dulcy." George S. Kaufman and Marc Connelly.

*"The Intimate Strangers." Booth Tarkington.

HELEN LOUISE COHEN, Editor

"One-Act Plays by Modern Authors", Harcourt, Brace, and Com-
pany.

*"The Boy Will." R. E. Rogers.

*"Beauty and the Jacobin." Booth Tarkington.

APPENDIX II

- *"The Pierrot of the Minute." Ernest Dowson.
- *"The Maker of Dreams." Oliphant Down.
- *"Gettysburg." Percy MacKaye.
- *"Wurzel-Flummery." A. A. Milne.
- *"Maid of France." Harold Brighthouse.
- *"Spreading the News." Lady Gregory.
- *"Welsh Honeymoon." Jeanette Marks.
- *"Riders to the Sea." J. M. Synge.
- *"A Night at an Inn." Lord Dunsany.
- *"The Twilight Saint." Stark Young.
- *"The Masque of the Two Strangers." Lady A. Egerton.
- *"The Intruder." Maurice Maeterlinck.
- *"Fortune and Men's Eyes." Josephine Preston Peabody.
- *"The Little Man." John Galsworthy.

HELEN LOUISE COHEN, Editor

"The Junior Play Book." Harcourt, Brace, and Company.

- *"The Passing of Sinfiotli." Frank Betts.
- *"Ulysses." Stephen Phillips.
- *"Jephthah's Daughter." Elma E. Levinger.
- *"The Forfeit." T. B. Rogers.
- *"The Trysting Place." Booth Tarkington.
- *"Square Pegs." Clifford Bax.
- *"The Twisting of the Rope." Douglas Hyde.
- *"Paddy Pools." Miles Malleson.
- *"The Queen's Lost Dignity." Alice Rostetter.
- *"Followers." Harold Brighthouse.
- *"Brother Sun." Laurence Housman.

ARTHUR HOBSON QUINN, Editor

"Contemporary American Plays", Charles Scribner's Sons.

- *"Why Marry?" Jesse Lynch Williams.
- *"The Emperor Jones." Eugene O'Neill.
- *"Nice People." Rachel Crothers.
- *"The Hero." Gilbert Emery.
- *"To the Ladies!" George S. Kaufman and Marc Connelly.

HOW TO PRODUCE AMATEUR PLAYS

ARTHUR HOBSON QUINN, Editor

"Representative American Plays", Century Company.

"The Prince of Parthia." Thomas Godfrey.

*"The Contrast." Royale Tyler.

"André." William Dunlap.

"Superstition." J. N. Barker.

"Charles the Second." John Howard Payne and Washington Irving.

"The Triumph at Plattsburg." Richard Penn Smith.

"Pocahontas." G. W. P. Custis.

"The Broker of Bogota." Robert Montgomery Bird.

"Tortesa the Usurer." Nathaniel Parker Willis.

*"Fashion." Anna Cora Mowatt.

"Francesca da Rimini." G. H. Boker.

"Leonora." Julia Ward Howe.

"The Octoroon." Dion Boucicault.

*"Rip Van Winkle."

"Hazel Kirke." Steele MacKaye.

*"Shenandoah." Bronson Howard.

*"Secret Service." William Gillette.

"Madam Butterfly." David Belasco and J. L. Long.

*"Her Great Match." Clyde Fitch.

*"The New York Idea." Langdon Mitchell.

*"The Witching Hour." Augustus Thomas.

"The Faith Healer." William Vaughn Moody.

*"The Scarecrow." Percy MacKaye.

"The Boss." Edward Sheldon.

"He and She." Rachel Crothers.

STERLING ANDRUS LEONARD, Editor

"The Atlantic Book of Modern Plays", Little, Brown, and Company.

*"The Philosopher of Butterbiggins." Harold Chapin.

*"Spreading the News." Lady Gregory.

*"The Beggar and the King." Winthrop Parkhurst.

*"Tides." George Middleton.

*"Ile." Eugene O'Neill.

*"Campbell of Kilmhor." J. A. Ferguson.

APPENDIX II

- *"The Sun." John Galsworthy.
- *"The Knave of Hearts." Louise Saunders.
- *"Fame and the Poet." Lord Dunsany.
- *"The Captain of the Gate." Beulah Marie Dix.
- *"Gettysburg." Percy MacKaye.
- *"Lonesome-Like." Harold Brighthouse.
- "Riders to the Sea." J. M. Synge.
- *"The Land of Heart's Desire." W. B. Yeats.
- *"Riding to Lithend." Gordon Bottomley.

CHARLES SWAIN THOMAS, Editor

"The Atlantic Book of Junior Plays", Little, Brown, and Company.

- *"What Men Live By." Virginia Church.
- *"Kinfolk of Robin Hood." Percy MacKaye.
- *"Nerves." John Farrar.
- *"The Violin-Maker of Cremona." François Coppée.
- *"The Dyspeptic Ogre." Percival Wilde.
- *"The Fifteenth Candle." Rachel L. Field.
- *"The Bellman of Mons." Dorothy R. Googins.
- *"A Marriage Proposal." Anton Chekhov.
- *"Jephthah's Daughter." Elma E. Levinger.
- *"A Minuet." Louis N. Parker.
- *"The Play of Saint George." J. M. C. Crum.
- *"The Birthday of the Infanta." Stuart Walker.
- *"The Christmas Guest." Constance D'Arcy Mackay.

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"Twelve Plays", Henry Holt, and Company.

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[End]

INDEX

ABBEY THEATER PLAYERS, 4

Acting, 56

Ade, George, 82

Alcestis, 3

Archeological detail, 94, 95

Aristophanes, 4

Art of Being Bored, The, 39-47

Art Theater, The (Cheney), 63

As You Like It, 2

BACKGROUND, 79, 86, 92, 93

Barrie, Sir James, 28

Belasco, David, 73

Bierstadt, E. H., 95

Billboard, The, 76

"Blocking Out", 18-59

Bought and Paid For, 79

Bourgeois gentilhomme, Le (*The Merchant Gentleman*), 2, 5

"Box sets", 68, 69, 75

Brignol and his Daughter, 89, 90

Broadhurst, George, 79

Burke, Billie, 107

"Business", 23, 25, 27, 36, 42, 43, 49, 50, 52, 53, 56, 60, 61, 62

Business Manager, 9

CAPUS, ALFRED, 89

Carpenter, 28

Charley's Aunt, 3

Chekhov, Anton, 2, 3

Cheney, Sheldon, 63

Choosing the Cast, 14-16

Choosing the Play, 1-6

Cinderella, 99, 101

Classic plays, 2-5

Clouds, The, 4

Comedy of Errors, A, 2, 5, 83, 84

Committees, 12

Competition, 15

Conventionalized Scenery, 89, 90

Copyright and Royalty, 113, 114

Corpus Christi Plays, 97

Costumes and Scenery for Amateurs (Mackay), 66, 67

Costumes, 11

Craig, Gordon, 90

Crowds and Large Groups, 12, 47

Curtains, 83

"Cuts", 5, 18

Cyclorama ("Horizon"), 64, 65, 66, 73, 83

DAVIDSON, W. M., 96

Director, 8-10

Doctor in Spite of Himself, The, 5, 80

Dramatics in the School, 96-103

Drapery Wings, 69

Dress Rehearsal, 60-62

Dunsany, Lord, 26, 27, 95

Dunsany the Dramatist (Bierstadt), 95

Electra, 3

Electrician, 9

INDEX

Euripides, 3
Experience of actors, 2

Fan, The, 5
Faraway Princess, The, 88
Father and the Boys, 82
Footlights, 69, 71-73
Forbes-Robertson, Sir J., 77
Fortuny System of lighting, 71, 72
French, Samuel, 37, 96
Furniture plots, 9

Golden Doom, The, 26, 27
Goldoni, Carlo, 2, 3, 5, 80
Goldsmith, Oliver, 2, 3, 5
Greek plays, 80, 82, 94
Gregory, Lady Augusta, 74
Griswold, Grace, 104, 105
Grouping, 46-49

HALEVY, LUDOVIC, 56
Hamlet, 3, 76, 77, 94
Hampden, Walter, 77
Handling and Setting of Scenery and Furniture, 12
Haymarket Theater, 21
Historical Accuracy in Costumes and setting, 11
Horizon (Cyclorama), 64, 65, 66, 73, 83

IBSEN, HENRIK, 2
Ideal Husband, An, 21
Ideal Manager, *The*, 7, 8
Imaginary Invalid, The, 48
Importance of Being Earnest, The, 3, 4, 19-26
Indian Summer, 56-58
Intimate Strangers, The, 81

JEFFERSON, JOSEPH, 107
Jones, Henry Arthur, 3, 37, 38, 39
Julius Cæsar, 47, 48, 94

KELLY, GEORGE, 3

Kind of Play, 3
Klein, Charles, 73

LESSING, G. E., 3, 5
Lessing Theater, 93
Liars, The, 3, 37-42
Light Plots, 9
Lighting, 11, 71-74
Little Theaters, 63, 78
Lope de Vega, 3
Lysistrata, 4

MACKAY, CONSTANCE D'ARCY, 66, 67
Magistrate, The, 4
Magnanimity, 48
Make-up, 104-110
Marlowe, Julia, 78
Meilhac, Henri, 56
Merchant Gentleman, The (Le Bourgeois gentilhomme), 2, 5
Merchant of Venice, The, 70, 99
Milestones, 94, 95
Minna von Barnhelm, 5
Modern Movement in the Theater, The (Cheney), 63
Moderwell, H. K., 63-66, 71, 72
Molière, J. B. P., 2, 3, 5, 48, 80
Music, 12
Music Master, The, 73

NOTE ON MAKE-UP, A, 104-110

O'BRIEN, SEUMAS, 5, 48
Organization, 7-13
Outside rehearsals, 54, 55

PAILLERON, EDOUARD, 39
Pantomime, 99
Peer Gynt, 93
Phormio, 5
Plautus, 5
Play, importance of, 4, 14, 15
Price, Olive M., 96
Problem-play, 3

INDEX

- Producing Amateur Plays with the Imagination* (article), 76
Producing in Little Theaters (Stratton), 63
Professional actors, 14, 55
Professional director, 16
Promptness, 61
Property man, 9, 10
Property plots, 9
"Props", 9, 10, 11, 38
REALISTIC SETS, 78, 79, 81
Rehearsals, Number of, 18, 53, 54, 55
Rehearsals, Scene and light, 61
Rehearsing, 17-62
Reinhardt, Max, 84, 93
Ring, Blanche, 107
Rising of the Moon, The, 74
Rivals, The, 2, 5
Romancers, The, 11, 80, 86, 87, 93
Rostand, Edmond, 11, 80, 86, 92, 93, 94
SCENE PAINTER, 28
Scene shifter, 9
Scenery and Costumes, 75-95
Scrap of Paper, A, 91
Screens, 69, 89-93
Sex play, 3
Shakespeare, William, 2, 3, 11, 43, 78, 80, 82, 84, 99
"Shakespeare-without-scenery", 84
Shaw, Bernard, 2, 3, 11, 28-32, 81, 82
She Stoops to Conquer, 5
Sheridan, R. B., 2, 3, 5
Short Plays from American History and Literature, 96
Show-Off, The, 3
Simpson, J. P., 91
Size of Cast, 2
Sophocles, 3
Stage, The, 63-70
Stage directions, 21-49
Stage Manager, 8, 9
Star System, 14
Stratton, Clarence, 63
Study of the Modern Drama, A, (Clark), 101
Sudermann, Hermann, 88
Sumurun, 93
TARKINGTON, BOOTH, 81-82
Terence, 5
Theater of Today, The (Moderwell), 63-66, 71, 73
Thesis play, 3
Three Sisters, 3
Tilly of Bloomsbury, 79, 80
Tristan and Isolde, 81
Twain, Mark, 107
Twelfth Night, 78-93
Twins, The, 5
UNDERSTUDIES, 12
VEGA, LOPE DE (See Lope de Vega)
WAGNER, RICHARD, 81
Washington, George, 99
Wilde, Oscar, 3, 19, 21, 38
You Never Can Tell, 3, 11, 28-36

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